

**RIP
INTO IT!**

**HOMING IN ON
ZERO HOUR**

**SPOTLIGHT ON
ARAGONES**

**VOTE FOR NEW
PUNISHER**

NUMBER SIX • DECEMBER, 1993
\$3.95/\$5.25 Canada

HERO

ILLUSTRATED

The background of the cover features Spider-Man in his iconic red and blue suit, swinging through the air with his web. Below him, a man in a dark suit and white shirt is crouched on the edge of a building, looking down with a concerned expression. The city below is depicted with tall buildings under a hazy, orange-tinted sky.

**EXCLUSIVE!!!
PITT COMIC INSIDE!**

- **HERO GOLD CARD CONTEST - YOU COULD WIN JLA #1!**
- **EXCLUSIVE VALIANT POSTER!**
- **INSIDE THIS ISSUE:**
**MIKE CARLIN, SERGIO ARAGONES,
STEVE BISSETTE, DAN JURGENS,
LOUISE SIMONSON & MANY MORE!**

and much, much more!

**SUPERMAN YOU
NEVER SAW**

**HOMING IN ON
ZERO HOUR**

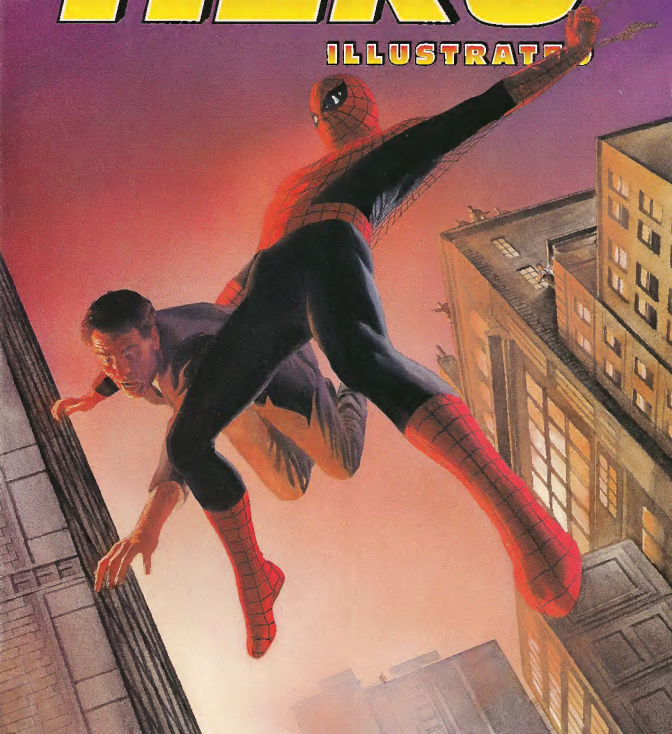
**SPOTLIGHT ON
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HERO

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THE BIG BANG WAS JUST THE BEGINNING...

The secret origins of the Milestone universe and the super-powered beings who reside there have remained hidden in the shadows... until now.

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COMING
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BLOOD SYNDICATE #10

STATIC #8

SHADOW CABINET #0



**THE
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CROSSOVER
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ON SALE IN NOVEMBER

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**THEY GAVE HER THEIR HEARTS
SHE RIPPED THEM IN TWO**

MARC SILVESTRI

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JIM LEE

NOW IT'S PAYBACK TIME!

**WILDC.A.T.S #5•CYBER FORCE #1•WILDC.A.T.S #6
CYBER FORCE #2•WILDC.A.T.S #7•CYBER FORCE #3**

**DON'T MISS THE STUNNING CONCLUSION TO
KILLER INSTINCT!**

WORD UP!



We receive an awful lot of letters at HERO ILLUSTRATED; a lot of them filled with praise and some of them not. I have read many letters telling me how much they like the editorials in every magazine, and some that say I'm nuts.

Regardless of what you think of the editorials in this column and what I have chosen to write about, the point of the editorial is to make people think about a subject. Take the time and think about what I'm saying here. You don't have to agree with what I'm talking about. In fact, I would prefer that you didn't, if that would make you discuss the topic with someone else or prod you into writing a letter to get something changed.

In that sense, what I am talking about is a form of anarchy, taking a point and hoping that it will make a change for the better.

Everybody in this industry wants to put out better comics, with superior writing and superior artwork. Very few achieve it, for a variety of reasons ranging from lack of talent, to lack of desire, to simple economics. The point of magazines, and editorials like this, is to highlight the good and try to improve the bad.

I was party to a very interesting event this weekend at the Philadelphia Comicfest. It was the debate between Todd McFarlane and Peter David. Now, I have been a debate judge before and have judged many other contests in my life and this one accomplished nothing. The enthusiasm was there, but the content was not. It was simply a back and forth battle of personal opinions that didn't give anyone cause to think. This could have been good for the industry, but I fear it was not. Next time, let someone else ask the questions: the judges, moderator or the fans. Or simply yell at each other for an hour, either way it would have been more interesting and thought provoking.

-John Danovich
Assistant Publisher

P.S. The above picture is me preaching the word of HERO at the San Diego convention and looking for converts. Praise be!

HERO

ILLUSTRATED

DECEMBER, 1993

Volume 1, Number 6

A WARRIOR PUBLICATIONS PERIODICAL

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Will You Accept the Challenge of a Jedi Knight?



Search a grimy cave for answers as only a Jedi Knight can!



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72 MARVELS ARRIVE ON EARTH!

The year's most eagerly awaited—and visually stunning—mini-series is here at last! Alex Ross and Kurt Busiek talk about Marvels, the story of normal people living in an abnormal universe.

78 CREATING THE NEW SUPERMAN

Remember when we all thought Superman was dead? Four beings eventually assumed the Man of Steel's mantle, and Mike Carlin remembers those who didn't and did make the final cut.

86 ZERO HOUR: THE COUNTDOWN BEGINS

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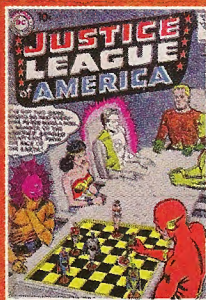
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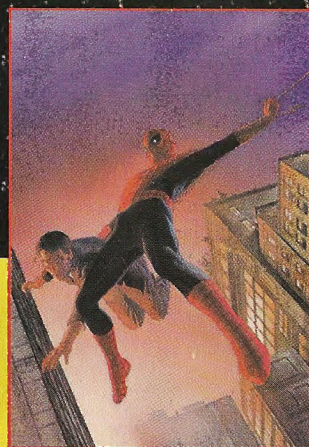
TAKE IT HOME!



You may think we're over exaggerating, but we have every reason to believe that this issue is the single greatest contribution to the history of the written word since the dawn of Western Civilization! Of course, even if our claim is a tad premature, there are still plenty of reasons for you to read this issue! Before it's all over, you'll have a chance to win:

• JUSTICE LEAGUE OF AMERICA #1

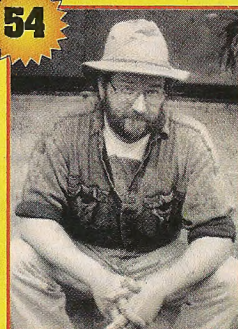
You can also score over a dozen chances at other great comics throughout HERO's growing price guide in the back! Just look for the "blue pages!"



CAN HE SWING FROM A THREAD...?

Take a look overhead: Though the world may mock Peter Parker it will soon marvel at the awesome might of Alex Ross, who took a break from Marvels to paint this gorgeous cover.

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DRAINING THE SWAMP

From *Swamp Thing*—to *Taboo*—to *Tyrant*, Stephen Bissette tells all—and then some!

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THE LEGION-THEN & NOW

Blast off into the past for a look back at the team of the future!

Dadaist Quote of the Month...

"You have stop, stupid! Learn to drive!!"

-A Philadelphia cab driver

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(Well almost...we don't suggest scuba diving)



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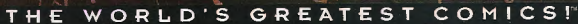
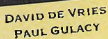
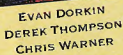
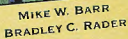
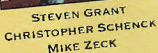


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Without a Guide...

Dear HERO,

When I heard that HERO ILLUSTRATED was going to be a hot new magazine/comic price guide, I just had to get it. After I finished reading it I noticed that there was no price guide or a Hero Gold Card, so I looked in the table of contents and it said that the price guide started on pg. 134, but I've only got 128 pages. What happened? Is this a cruel joke or just a mistake? Did I waste my money? I hope not.

- Shawn Doucet
Denham Springs, LA

Sorry, Shawn, what you have there is the newsstand edition of HERO ILLUSTRATED. Unfortunately, with that edition there is no price guide, or the neat pack-ins that come with the comic store version. My suggestion is to find your local comic book store and look for the polybagged version of HERO. If you don't know where there is one close to you, call 1-800-321-4376 and we'll give you the phone number and address of the nearest shops.

Heroic Pen Pals

Dear HERO,

We are Tony and Joe from Mrs. Kovach's 2nd hour class at Pinckney Middle School. We encourage your readers to write us and send postcards to us. Our goal is to get postcards from every state. P.S. We really like your mag.

- Pinckney Middle School
2150 E. M-36
PDB 7
Pinckney, MI 48169

Well, Tony and Joe, consider it done. We printed it, the rest is up to our readers. Beware, you might get a few from Canada and overseas as well.

We're glad you like the mag, and we're trying to give you more reason to like it every issue. By the way, our main guy John Danovich is a graduate of Pinckney's long-time rival Dexter

LETTERS TO THE EDITOR

We are getting **BLOWN AWAY** with the incredible response HERO has received! Keep the comments and opinions coming and you may become a star in the pages of the new number one name in comics!

Letters To The Editor
c/o HERO ILLUSTRATED
1940 Highland Ave. Suite 222
Lombard, IL 60148

High. Just call him Mr. Small
Town America!

Bud-ding copywriter...

Wanna hear something funny?
"Youngblood—Bloodshot—This
Blood's for You! Coming July
'93!"

What?

It's not funny?

I don't think so, either.

- Chris Coleman
Bolivar, TN

Bag-free zone

Dear HERO,

Walp, here they are. My polybags, 50 in all. Your three-part article on comic storage was very informative. As a result, I've freed my comics from premature death by polybag.

My concern is, will this hurt my ability to sell my books? Will a buyer prefer some other person's polybagged book over my unpolybagged book? Doesn't the packaging help sell the book? I've seen *Superman* #75 unpolybagged. Did I make the right decision?

P.S. How about a polybag contest? The most polybags sent in wins.

- Jerome Smith
Staten Island, NY

Good idea. Send all your polybags to: DC Comics.....Just kidding!
It's a sad fact that most of today's secondary market comics buyers demand that

comics and polybags must go together. To remedy your unfortunate situation, we suggest stapling or gluing the polybag to the cover of your comic when it comes time to sell.

Zoot Alors!

To whom It may concern,
In issue #2 of HERO, page 162 (Comics We'd Like to See), you



A SNEAK PEEK OF WHAT'S TO COME!

T2

THE HEAVY METAL EYE OPENER ARRIVES IN DECEMBER

GENESIS

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GAME GEAR

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FROM THE CREATOR

In Issue #2, we gave you the opportunity to ask questions from Marvel's living legend, Stan Lee. Here's what a couple of readers asked:

— Looking back on your career, is there anything you would change it given the chance? (William Byrd, Hot Applings, AR)

— I am aware of the old Spider-Man movies of the 1970s and the new upcoming low-budget Fantastic Four movie. Will any Marvel heroes ever possibly make it to the big screen with a big budget? (Jaspen Elkins, Hammond, Ind.)

Stan Lee's responses:

One question many readers have asked is, "After all the previous low-budget movies based on Marvel characters, when will we ever get a major big-budget production that'll do our heroes justice?"

And the answer is: **SOON!** Even as you read these wondrous words, Jim Cameron (the genius behind *Aliens*, and both *Terminator* movies) is planning to start a super-spectacular production starring everybody's all-time favorite friendly neighborhood Spider-Man!

But that's not all! Columbia Pictures is preparing to do our *Black Panther*—starring Wesley Snipes! Also, Universal Pictures is having a script written **RIGHT NOW** for a really big production of *The Incredible Hulk*! And let us not forget that 20th Century Fox is planning a gigantic *X-Men* feature which we anticipate will be directed by Olick (Lethal Weapon) Oomher. In addition, we have *Blade*, *Vampire Hunter* in the pipeline as well as *Luke Cage*, *Elektra*, *Assassin*, *Dr. Strange* and *Ghost Rider*—each and every one slated to be a **BILIGG** production!

So keep the faith, Believers—Marvel's on the move! We may not know where we're going, but we're on our way!

The second-most oft-asked query is,

"Looking back over my career, is there anything I'd change, given the chance?"

Actually, there's very little I'd want to change. I've enjoyed every minute of my years in comics; the greatest pleasure coming from the fantastically creative people I was fortunate enough to work with—some of the most talented artists, writers and editors you could shake a web-shooter at.

Also, there's very little that can top the sheer pleasure of knowing that our work has brought some measure of enjoyment and thrills to readers for so, these many years.

But, perhaps the one thing I might have changed, had I thought about it, is—I might have planned to come to Los Angeles sooner, because there are so many great movie, TV and animation projects for Marvel to do, and I sometimes wish we had been granted more of a head start.

Beyond that, I feel I've been one of the luckiest guys alive. I've had the privilege of being able to do the work I love, with people I admire, for the best group of fans in the world. Who'd want to change any of that?!!

Because of the crush of letters, Stan was able to choose only two, which covered the questions he was most frequently asked. In the other letters, Stan sends his apologies to the readers who did not have their letters answered.



The Superman of Earth-Vegas turns up in Jerry Lewis #105.

have Superman's Pal Jerry Lewis. I have a comic similar to this, *The Adventures of Jerry Lewis*, in which Superman meets Jerry Lewis. Enclosed is a picture.

— John Roach
Grand Terrace, CA

Yes...it's beginning to come back to me now. I believe that was the issue where Giant Turtle Jerry and Ace the Bat-Hound had a hilarious run-in with Prez and Brother Power the Geek. Adding to the shenanigans were special guests the Sea Devils and Matter-Eater Lad.

Potpourri

H. I.!

First off, I'd like to address something from Issue #4. There was a letter that said this guy didn't want to have to open the bag on your magazine. For this, I have two comments:

1. Why don't you print his full address so I can find out where he lives and really hurt him?
2. Why didn't you give that letter to the "Psycho" department?

Okay, I've got that off my back. Now to my next grudge: the card section. Can't you guys take a hint? When someone (more like a lot of people) writes in and says they want better card coverage, why don't you listen? Have you ever heard of WildC.A.T.S., Valiant Era, Marvel IV or even the Ultraverse cards? Are



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you guys (and gals) too lazy to go out there and do some work on finding the prices for them? I know you have a card magazine coming out, but what if some people don't want to buy it just to see some price listings?

On a lighter note, how many pages is CARDS ILLUSTRATED going to be? Did you say there are going to be 18 tree cards in the first issue? By the way, who's the creative genius that came up with the great name for it? Why not ILLUSTRATED CARDS?

Here's a special treat. I'll rate your magazine.

Everything's good except Up & Coming (it's boring), HERO Insider (I could barely understand anything he said in issue #4), Hollywood Heroica (I hate critics), and Powerplay (a carbon copy of Quaternmann in EGM).

Also the price guide needs help. It's annoying to not have all the recent titles in it (like Deathmate). The structure of it and all that rot is just great, though.

So your magazine is an overall 10 (being the best).

— Jon Chase
Lake Milton, OH

P.S. If I see the words "mag" or "zine" (other than in my letter pointing it out) again without the letter "a" connecting them, I will not buy HERO again.

Class is now in session, Jon. Answering your questions in order:

1. See the next letter for our policy on dealing with strangeness.

2. EVERY department here is a psycho department.

CARDS ILLUSTRATED, to be out toward the end of November, will focus more on news and cool card stuff than prices. It'll have prices, but it'll also include news, interviews with creators, reviews, previews, a Q&A section and other funky stuff.

Ernie, a little gnome, was the creative genius who came up with the name. See the next letter for details.

According to HERO's valued sources with the Webster Dictionary people, the origin of the word "magazine"—taken from the Skidjea, an offshoot of the Celtic—was actually "szczeni," which meant "glossy four-color publication containing ads and editorial that requires endless sleepless hours to produce by editors with few connecting brain synapses."

The Skidjea word for the phrase "Have you seen?" was "Maeg," and the most commonly used phrase back in those halcyon days of the 1130s was "Maeg a szczeni?" or "Did you check out the latest trash?" That's where the phrase comes from; another valuable service provided by the hard-working HERO staff.

Doom Pa-Troll?

Dear HERO type people over there in Lomberg:

I have purchased your first four mags and I still have yet to see who HERO is. Is it a man, a woman, a troll, some sort of molecular aborigine? I don't know.

It s/he is a troll, I would like to ask a question. You know how about after a week or two bread gets moldy? Well, I think that trolls or their close relatives, whoever they may be, come out of that big hole in the wall, open the bread bag and spit on it to make it green while chanting their song of peace and prosperity for the wee folk. I would like to know if this is true.

Who is this HERO-type person? I really want to know so I can invite him/her over to have a real ahindig or maybe play some billiards. Maybe if HERO and that old dude with the purple hat have it out, it could be at my house.

— Allan Chaykin
Miami, FL

Frank Kurtz will bring the HERO troll over for a little billiards-n-burritos action a week from Tuesday. Please provide us with a pool stick to beat you with.

Final Word Rebuttal

Dear Michael Davis,

Your Final Word column that ran in HERO #5 was one of the most offensive displays of "bad attitude" I've ever seen in print. You have no right whatsoever to utilize a social event hosted by Graphitti Designs to back up your racist accusations. In your commentary you eloquently use racism as a crutch to support any and all of the problems you experienced at this year's San Diego Con. I'm sorry Michael, I know for a fact there were no racial

PSYCHO

LETTER OF THE MONTH

Dear HERO,

Am I the only one aware of this? That the increase of comic book sales is directly linked to the increased popularity of country music?

Check this out: Wolverine looks a lot like Travis Tritt, most women in comics are just Dolly Parton wannabees, and speaking of Dolly: Harada's Fortress looks suspiciously like the Dollywood Amusement Park. You guys might as well change your name to "Heroes of the Achy Breaky Line Dance."

I'm just sitting here waiting for Conway Twitty to come back in four different unique and profitable life forms.

Make Mine Nashville!

Patrick Rocha
Hudson Falls, NY

Dear Patrick:

Stand By Your Comics! And we thought that the glut of comics was inspired by Disco. You've convinced us! Saddle up that mechanical bull, put some stompin' shoes on and grab a long neck. Or is that pencil neck? Either way, chicks just love that Psycho Letter T-Shirt when your doin' those disco/line dances.

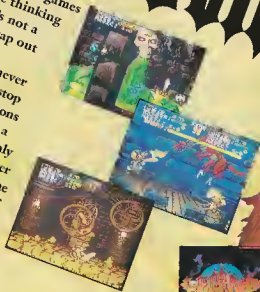




MEATY • EVOL

Sure you've played action/adventure games before, and you're sitting there thinking "Been there, done that", there's not a game made you can't beat the crap out of— big yawn right!

WRONG, dragon breath! You've never seen anything like **LEGEND**. Non-stop action, gruesome villains, wicked weapons and sensational graphics. Travel back to a medieval land where your sword is the only law. Where the rich and powerful reign over the land with an iron fist of terror. Enter the Black Temple and battle through worlds of wizards and fire breathing dragons. Conquer the baddest boss monsters ever seen and fight your way through the uncharted world of **LEGEND**.



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HERO LETTER ART

Every month, HERO offers valuable prizes for the most creative and original artwork that comes courtesy of the U.S. Postal Service! If you feel your art is worth it, step up and let us be the judge. Go for it!

1ST

1st Place
WINNER



IRON MAN
No. 1

Clio Lara
Temple, TX

If you thought the fraebias for this month's winners were fine, wait until you see the swell gifts we've got locked up for the best Letter Art next month! If you want an autographed Bone Trade paperback, send your masterpiece to:

Letter Art
c/o HERO ILLUSTRATED
1920 Highland Ave. Suite 222
Lombard, IL 60148

ovartonee regerding our party's guest list end strongly doubt the other exmplee you cited were in any way recelley motivated.

I must edmit, your etack did catch me off guard. We've known each other a little too long to be throwing this eort of rubbish in my direction. We even talked end joked together the evening of our respective parties. I never expected to be held up es e glowing exmple of

2nd Place
WINNER



Prem Ed.
No. 3
Platinum

Bill Chen
Princeton, N.J.

3rd Place
WINNER



Prem Ed.
No. 5
Platinum

Amy Newman
Phoenix, AZ



By Jeff Smith

"racism in comics."

You have as much right to feel hurt that you end the Milestone group were not invited to the Graphitti Designs dinner as I would have for not being invited to the Milestone party. The only difference is I'm not moaning about not being invited end inferring racial motivations. We are both adult enough to realize that limited guest lists et social functions often mean that

Outstanding
ENTRIES



Jim Oliver
Winnipeg, CANADA



Ricky Caughman
Leesville, SC



Jeremy Houk
Pawaukee, WI



Conley Philpott
Lansing, MI



Eric Jacobson
Simi Valley, CA



Robert Welch
Belville, MI

you cannot invite everyone you would like. To draw a racial conclusion to such an occasion is utter nonsense end rather childieh.

Yes Michael, there are racial inequalities in the comic industry as there are in the society wa're all part of. If you really wanted to help, you could start by being mora objective when labeling the actions of other people. Commentary pieces like yours ere way out of line



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SUCK UP TO HERO

Dear HERO,

Holy Moly, reading your new magazine was like bein' hit in the ass by a bolt of lightning! It seems that I've waited my whole life (30 years) for the comic industry to come out with some really awesome fanzines...and now you've done it! Keep up the great work.

*-Ezra Welch
Kensington, CT*

Dear HERO,

Your mag is top-notch material. I must say I really enjoyed it. The promo cards and the ash-cans were great as well as the magazine articles. Keep up the awesome work.

*-Mike Wojtkow
Mundare, Alb. Canada*

To the Staff at HERO,

Although I'm sure you have heard this a million times before, I'm going to tell you again what a wonderful job you're doing: I am an avid comic collector and have been for several years now. To keep up with the latest in comics I relied on the 'rite and true Wizard to keep me informed. This was of course until I discovered HERO ILLUSTRATED. After a recommendation from the manager of The Great Escape in Louisville I decided to give it a try, and I loved it!

There are great articles and columns regularly in HERO and the features and interviews that aren't so regular make it even better. Add this to a realistic price guide, an unbiased opinion of comics, great reviews, infinite contests, great prizes and a new and refreshing look at comics, and you have an up-and-coming super company that will change the comic industry forever.

*-Jason Hester
Louisville, KY*

and are not supportive of the racial equality policy you espouse.

I feel a public apology is in order for your remarks, but will leave that to your discretion. For the benefit of the comics industry, I would like you to promise me just one thing: before you go out duck hunting next time, just make sure you take your damn blindfold off.

Sincerely,

*-Bob Chapman
President/Graphitti Designs*

As always, we invite readers, both professional and non-professional, to comment on this or any topic.

On a side note, we don't want to take this topic lightly but...we weren't invited to either party.

Theme of the Month

Dear HERO,

While flipping through HERO #3, I stumbled upon HERO's biggest secret. After checking out issues #1, 2 and 4, I found that, with the exception of Issue #1, all of the large covers in the price guide have a common theme. In issue #2 they all have either a fire or an explosion. In Issue #3 they all feature some kind of sport and in #4 they all have some sort of computer or cyborg. So do I get some kind of prize for this detective work?

*-Master D
Boston Bar, BC, Canada*

Yes, But you have to find out what it is. It's hidden in the pages of HERO ILLUSTRATED #6. Once we figure out who you are, we'll send it.

That's not the only thing we've hidden in these pages for fun either. Eagle-eyed fans have caught some others too. The crafty editors of HERO ILLUSTRATED have hidden all sorts

Final Word:

Sure, we came up with "It's Just Wrong" in the pages of HERO NEWS, but even we didn't think it would catch on so much that other people would try to out-do us! Okay, so maybe the "Tabloid Trash" is a bit much, and maybe showing the "Ball Buster" rubbed him the wrong way last issue, but that's no reason to go off the deep end and start claiming EVERYTHING is wrong!

We'll have our lawyers talk to your lawyers Tony, Toni, Toney, and we'll see who is the REAL wrong one out there! By the way, nice tie. But it looks good on you. Really.

of crazed things in the books and crannies of this mag. It's sort of like a "what is wrong with this picture" issue, only it's every issue. As Todd McFarlane told us the other day, "I about peed my pants 10 times reading the latest issue!" With a recommendation like that, how can we go wrong?

So here's the deal. All the people that catch us at our own game and write in with what they've found in a particular issue will be entered into a drawing for a HERO T-shirt autographed by the entire staff.

Rating the Companies

Dear HERO,

I am writing to echo the words of Mike Richardson in your Final Word section. I started collecting comics in 1984 for the love of good stories and good art. I don't care whether it is a reprint or second print, so long as I read a good story. Because of that, my collection is priceless. The day I do it for the money, it will be worthless.

HERO ILLUSTRATED:

The Good: Is very good. Keep up the humor—Star Trek'n Love Boat, Jurassic Park novel and movie comparisons.

The Bad: Some Wizard Influence (Top 10). Come up with new sections.

The Ugly: Get rid of the envelope and tan art. I've seen enough of them in Wizard. Do away with the price guide, although I do like the individual issue reviews.

The How: Do what EGM does. Expand Up and Coming to include three or four full pages of hot comics in the next month or two.

*-Chin Yue Ng
New York, NY*



BEING A "HERO" AIN'T TOO SWEET!

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AN INSIDE LOOK AT DECEMBER'S HOTTEST COMICS!

X-MEN ADVENTURES: SECOND SEASON #1

THE ADVENTURES CONTINUE WITH A BRAND-SPANKING-NEW SEASON! GET READY FOR THE WEDDING OF JEAN GREY AND CYCLOPS! AND ON THIS BLESSED DAY, MORPH RETURNS FROM THE DEAD AND CAUSES TURMOIL IN THE LIVES OF THE X-MEN BY IMITATING EACH MEMBER WITH HIS MORPHING POWERS. ALL THIS AND MR. SINISTER TOO! FROM THE X-PERTS, RALPH MACCHIO, ANDREW WILDMAN, AND JEFF ALBRECHT.



VENOM: THE ENEMY WITHIN #1 OF 3

VENOM'S LATEST ADVENTURE IS FULL OF DEMONIC TRICKS THAT ARE NO TREAT AS AN ARMY OF SHRIeking DEMONS TERRORIZES SAN FRANCISCO ON HALLOWEEN NIGHT. WILL VENOM BE ABLE TO KEEP HIS UNDERGROUND FRIENDS OUT OF THE DEMONS' PATH OF DESTRUCTION? GUEST-STARRING MORBIUS AND DEMOGOBLIN!

WRITTEN BY BRUCE JONES WITH ART BY BOB McLEOD. FEATURES A CARDSTOCK COVER WITH GLOW-IN-THE-DARK DETAIL.



MARVEL Comics



FALL OF THE HAMMER 2099 CROSSOVER

THE FUTURE OF THE FUTURE HANGS IN THE BALANCE IN THE FIRST 2099 CROSSOVER EVER! THOR AND HIS FELLOW NORSE GODS RETURN TO EARTH! IMMEDIATELY, THE MASSES REJOICE FOR THE RETURN OF THEIR SAVIOR, UNAWARE OF THE GODS' TIES TO ALCHEMAX! ARE THESE GODS TRULY WHO THEY CLAIM TO BE? IT'S UP TO 2099'S INCARNATIONS OF SPIDER-MAN, THE PUNISHER, DOOM, THE X-MEN, AND RAVAGE TO FIND OUT! LANDING IN

SPIDER-MAN 2099 #16

RAVAGE 2099 #15

X-MEN 2099 #5

DOOM 2099 #14

PUNISHER 2099 #13



SPIDER-MAN COMIC BOOK/ NEWSPAPER STRIP CROSSOVER

SPIDER-MAN: MUTANT AGENDA #1 OF 3

IT BEGAN IN THE NEWSPAPER STRIP IN DECEMBER BUT NOW THE FIRST ISSUE OF MARVEL'S PART OF THE CROSSOVER IS HERE! EVERYBODY'S FAVORITE WEB-HEAD AND THE BEAST TAKE ON THE HOBGOBLIN AS THE BRAND CORPORATION REVEALS ITS NEW MUTATION PROJECT TO AN UNSUSPECTING PUBLIC! THIS ISSUE GUEST-STARS BISHOP, ARCHANGEL, ROGUE, AND GAMBIT. BY STEVEN GRANT AND SCOTT KOLINS.



X-MEN ADVENTURES TPB

AS X-MEN ADVENTURES

ENTERS ITS SECOND SEASON, MARVEL IS REPRESENTING ISSUES ONE THROUGH FOUR FROM THE PREMIERE SEASON! SEE THE X-MEN'S FIRST CLASHES WITH THE SENTINELS AND MAGNETO! WITNESS THE DEATH OF AN X-MAN! FACE IT: YOU'VE GOT SOME MAGNIFICENT MUTANT MASTERPIECES IN YOUR MITTS! AS ORIGINALLY PRESENTED BY RALPH MACCHIO, ANDREW WILDMAN, AND ROBERT CAMPANELLA.



HERO NEWS



Compiled by Joe Funk

Toy Conglomerate

Mattel, Inc. and Fisher Price, Inc. announced a merger that will make Mattel an even more formidable industry player.

Gummy-Wood?

Everyone's favorite elastic green character, Gummy, and his faithful horse Pokey, will star in a movie slated for 1994.

Don't Tell Homer

Watch, or rather, listen for the guest voices of Kathleen Turner and Winona Ryder in episodes of *The Simpsons* this season.

Billion Dollar Dino's

Jurassic Park recently passed the \$1 billion mark in movie ticket sales and promotional tie-ins.

PR Geniuses

The NFL's L.A. Rams cheerleaders have agreed to become spokeswomen for Image Comics.

X-CELLENT

The hot books of October, according to Capital City.

1. Uncanny X-Men #307
2. Gambit #1
3. Spawn #17
4. X-Men #27
5. X-Men 2000 #3
6. Cyberforce #1
7. WildC.A.T.s #5
8. Batman #502
9. Avengers #889
10. X-Men Unlimited #3

Youngblood Animated On Way

Should hit the airwaves in late 1994

Rob Liefeld will be the first of the Image creators to bring his characters to life in a Youngblood animated series.

Liefeld, in conjunction with newly formed animation company Roustabout Productions, will retain the rights to his characters and stay personally involved throughout development of the series.

Nick Dubois, creative director and co-founder of Roustabout along with Alan Zegler and Victor Dal Chele, said his team is elated to be working with Liefeld. "We'd like to emulate the creator owned concept that Rob and Image popularized in the comic industry. Our animation projects will not be influenced by non-creative management."

"This is a much more comfortable fit for me," Liefeld added. "I relate to these guys as artists. What they're doing in animation is exactly what we did in

comics-breaking from the corporate structure to master their own destiny. They're very familiar with the Youngblood characters and are very excited about making this the event of the '94/'95 season."

According to Dubois, the Youngblood series will be more influenced by live action rather than other animated series. "Although the X-Men and Batman animated series are extremely popular, they're also a little bit too heavy and

Watch for Badrock and the Boys late next year.



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dark. We want to make the Youngblood series lighter both literally and figuratively by using brighter colors and incorporating tongue-in-cheek humor."

Dubois mentioned *Die Hard*, the first *Superman* movie, and the Jack Kirby action/adventure comics from the '60s as examples of the type of action/adventure/humor they are shooting for.

Dubois and Liefeld hope to have a two minute preview of the series ready by Christmas.



Vogue



Die Hard

BATTLE OF TITANS NO BIG DEAL

With all the hype surrounding the event, you might have expected Don King and Michael Buffer to show up when Peter David and Todd McFarlane squared off in their debate in Philadelphia, October 8.

Instead, what fans got was much ado about nothing as David launched a mean spirited attack and McFarlane donned a pair of yellow polka-dot boxer shorts and digressed repeatedly on many of the issues.

"This man who claims he quit Marvel Comics because 'he gets no respect,' is well known for pushing and shoving people or calling them condescending nicknames like Petey or Johnny. Now if you think that's funny, go ahead and laugh. And if you also think it's funny that he slams creators who trusted Image to do right by them, laugh at that too," David argued.

McFarlane, for his part, said "As for me being a writer, that's not much of a debate. That's like me being a baseball player and Peter a football player and me saying he can't hit a curve ball. I'm an artist first, and a husband. People have a tough time separating Todd the artist from Todd the writer but we are, in essence, two separate people."

Although it didn't really accomplish anything, the amount of recording equipment used to cover the debate is evidence that this sort of forum does generate publicity.

THE BLACK EYE AWARD



Goes to Chevy Chase this month for his dismal debut on late night TV. Yes, Chevy was funny on **Saturday Night Live**. Yes, Chevy has been funny in some of his feature films. But NO, Chevy is not good at interacting with other celebrities or responsive wit, which is the meat of late night talk shows.

MALIBU SET TO LAUNCH NEW COMIC LINE

The influx of big names continues at Malibu Comics, where a new line of creator-owned comics, entitled *Bravura*, is being readied for a January debut.

"These are creator-owned comics the way they should be done," Malibu's creative director,

Tom Mason said. "We're fortunate to have some of the industry's top talent returning to what they do best—letting their imaginations run wild in a way that's sure to please both creator and audience."

Some of the names that have signed on to create books under the *Bravura* banner are: Dan Brereton, Howard Chaykin, Steven Grant, Dan Jurgens, Gil Kane, Walter Simonson and Jim Starlin.

Greetings

From

Philadelphia

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- **PREVIEWS Interviews**, starring top creators and personalities in comics and beyond!
- **Marvel Highlights**—32 powerful pages packed with indispensable information from the House of Ideas!
- **Valiant Spotlight**—News of the New Era in comics!
- **The DC Classic Cover Gallery!**
- **Full-color Gems of the Month!**
- **Advance Information and convenient ordering** for the latest in comics and collectibles!



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NEW CHARACTERS IN BATMAN: THE ANIMATED SERIES

Continuing its strong momentum from last season, new episodes of *Batman: The Animated Series* have enough twists and turns to keep viewers tuning in for the new crop of episodes.

Some fresh characters that will appear in the new season are Jonah Hex, Batman's nemesis Azrael, Ra's Al Ghul (pictured at right), and Baby Doll (pictured below.)



ANNOUNCEMENT: We've GIVEN UP! No one has claimed the **Amazing Spider-Man #1** grand prize from **HERO #1**! So now we will begin drawing from our "Second Chance" entries to get rid of this book. We don't want it! Keep an eye on this spot for details.

Tabloid Trash

Talk about the one that got away! This massive fish was discovered floating in our solar system, but don't fear for Mother Earth. At only 750 miles long, the fish couldn't swallow the entire planet. But it could probably gulp down something the size of...say...Chestnut Ridge, New York.

Ten days before NASA probe
'MARS OBSERVER' PHOTOGRAPHED GIANT FISH IN SPACE! 750-mile-long

BEWARE! FAKE FOIL BATMAN FOUND!

Although DC Comics has denied its existence, **HERO** has managed to acquire a copy of a bogus *Batman* #497. According to DC's Patty Jeres and the DC legal department, there has never been a copy of *Batman* #497 with gold foil ever produced. **HERO** received a copy of this bogus book from a concerned retailer that couldn't find info on it.

The fake enhancement was very poorly done with a photocopy of the black & white outer sleeve having bad gold foil placed over the DC bullet logo and the Knightfall logo. The foil is very spotty and the cutout is poor. If any other copies of this book appear, DC has requested that they be turned into DC or destroyed.



HERO HISTORY

1939: Fawcett's answer to Superman, Captain Marvel, says "Shazam!" for the first time in *Whiz Comics* #2

1946: Robin the Boy Wonder isn't given his own book, but he is given the cover of *Star Spangled Comics* #65

1950: For many, the end of the Golden Age is signalled by the final issue of *All-Star Comics* #57, marking the last adventure of the JLA.

1959: For many, the benchmark of the Silver Age: the formation of the Justice League of America in *The Brave and the Bold* #34

1962: America's favorite wall-crawler gets his own book: *Amazing Spider-Man* #1

1965: Planet Eater and his herald, Galactus and the Silver Surfer, appear for the first time in *Fantastic Four* #48

1970: Jack Kirby's Fourth World begins with *The New Gods* #1 and *The Forever People* #1

1982: Jason Todd, the second Robin, debuts in *Batman* #357

1982: The second mutant book is launched: *The New Mutants* #1

BY MIKE
TIEFENBACHER





THE MAVERICKS

QUEST FOR MISFIRE

DAGGER

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MAVERICKS



...HERO NEWS...COMPANY ROUNDUP...

MARVEL

As 1993 has shaped up to be the "Year of Death" in comics, Marvel has plans to kill off yet another character.

The stage is set in *Thor* #475. Thor will get his sanity back and Loki, his evil half brother, is coming back from the dead where he struck a deal with Mephisto to steal Thor's soul.

In the ensuing battle, Beta Ray Bill eats dust. This concludes the four-part story dubbed, "Blood and Thunder." Tom Grinberg is the artist and Ron Marz is writing.

In other Marvel news, those who were able to attend the Philadelphia Comic Fest got a glimpse of the beautiful Flee X-Men Ultra trading cards.

The cards will debut early next year and feature original artwork from such well known artists as Bill Sienkiewicz, Jim Steranko, Julie Bell, Glenn Fabry and Dan Breton.



DC COMICS

The Legion of Super-Heroes will get a facelift after their epic battle with Glorith in issue #53. Continuing the "Death" trend, one of the team's

members goes down and several others have been strangely altered. Upon their return to home base on Talus, they find them-



selves ostracized by the citizens who think they have become traitors. To survive, the Legion must go underground and adopt new codenames and identities and fight for redemption.

IMAGE

San Diego-based Homage Studios has delayed the moving of their offices until after New Year's Day. The fast-growing studio is reportedly moving into more lavish, ocean-side digs.

DEFIANT

Marvel Comics' motion to prevent Defiant from using the title *Warriors of Plasm* was denied at a court ruling in New York September 30.

The lawsuit charging trademark infringement was filed by Marvel in August, alleging that the name *Warriors of Plasm* infringed on Marvel's trademarked name,

Plasmer.

Jim Shooter, president and editor in chief of Defiant said, "This is a clear-cut vindication of our position in this case. We knew we had not infringed upon their title."

SURGE

DC Comics, in conjunction with England's Fleetway Editions, has a second crossover on the way starring Batman and Judge Dredd—Britain's most popular comic book hero.

Judge Dredd and



Batman will square off in *Batman/Judge Dredd: Vendetta in Gotham*.

SKYBOX

The Brooke Group, the financially strapped parent company of SkyBox International, has recently begun offering shares of SkyBox stock for sale.

MOONDOG'S

Gary Colabuono, owner of Moondog's chain of comic and pop culture shops, was named "Retailer of the Year" at the San Diego ComicCon.

It's just Wrong

Livin' large or what?

This is the harsh reality of what can happen to even the greatest of superheroes after a career of living lavishly in a mansion, running around with a boy half his age, and playing with all sorts of exotic toys. "I'm storing extra fat for my expedition to Antarctica where I

hope to nab the Penguin in his lair," the masked figure replied. Yeah, right. Doesn't he realize the ice there is only three miles thick in some places?

28 HERO ILLUSTRATED

**THE GOD OF
THUNDER IS
COMING...**



...TO IMAGE COMICS!!



THOR TM **VS.**
SUPREME TM **!!**

IT ALL
BEGINS IN
SUPREME #7!

Murray IVY

HERO REVIEWS

Frank Kurtz



Frank is often found pretending to be Ulysses S. Grant in Disney's Hall Of Presidents. Shameful.

Rob Holly



A serious Trekker, Rob, ex-brain surgeon and rock star, spends his time looking for a cure for floating heads.

Brian Wenberg



Former Brazil mud wrestling champion, Brian likes to relax by climbing tall buildings in bunny slippers.

Scott Grenke



Scouting the city's mass transit systems, Scott keeps busy by fighting crime with his "scum blaster".

Mystery Fan Boy



Mystery Fan Boy likes to pelt small children with yucky black Ju Ju Bees. He looks suspiciously like a rabbit.

BATMAN/HOUDINI: THE DEVIL'S WORKSHOP

In A Flash: Bruce Wayne is fighting crime back in 1907, and this time he's paired with Harry Houdini against vampires and cannibals kidnapping children.

Is It Worth It: This is one of the more plausible Batmen what

if-type storylines. Batman has been called the greatest escape artist in comics (next to Mr. Miracle), so the appeal of a confrontation with Houdini was inevitable. The dark painted style of this book fits the shadowy mood extremely well, and the story contains enough plot twists to keep us interested cover-to-cover. The vampire villains are done with style and less supernaturalism than in the Batman/Dracula story. Everyone is in character, ranging from the headstrong reporter Victoria Vale, to the reserved playboy Bruce Wayne, from the theatrical escape artist, Harry Houdini to the boisterous Tom Mix. The black Alfred was a little surprising, but again, the story sticks to the time frame very well. My only hope is that these *Elseworlds* keep up this kind of quality, because I would like to see many more of these imaginary tales, although different characters should be used.

The Good: Good writing combined with moody art made this one of the best Batman stories on the market, and we need more good Batman stories if the current storyline of Batman and Detective gets any worse.

The Bad: One of the next *Elseworlds* stories is, what if Bruce Wayne was chosen by Abin Sur to be Green Lantern. Holy flickin' brain wads, what next? Are we eventually going to have to see how Batman would turn out if he was stuck on Paradise Island? Too scary for words, Robin.

The Ugly: The Joker's breath after his cannibalistic dinner. Bon appetit.

- Rob Holly



FINAL GRADES

Here's how recent comics rate according to our reviewers on a scale of one to ten.

	Frank	Rob	Brian	Scott
BATMAN/HOUDINI	8	10	8	8
SANDMAN 55	8	-	8	10
FIREARM 1	-	7	8	8
SUPERSPEEDING BULLETS	8	8	8	8
STREETS 2	7	-	8	8
X-FACTOR 96	5	8	-	4
OUTSIDERS 1	-	4	8	3
INCREDIBLE HULK 411	7	8	8	8
BLACKMASK 1	8	6	8	8
SAVAGE DRAGON 4	7	8	7	5

FACT-FILE

Publisher:	DC
Issue Reviewed:	#1
Writer:	H. Chaykin/J. Moore
Painter:	Mark Chiarello
Cover Price:	\$5.95
Enhancements:	Prestige format
Other Notes:	An <i>Elseworlds</i> tale. Other <i>Elseworlds</i> with Batman include <i>Speeding Bullets</i> , <i>Gotham By Gaslight</i> , and <i>Holy Terror</i> .

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MARSHAL LAW: SECRET TRIBUNAL

FACT-FILE

Publisher:	Dark Horse
Issue Reviewed:	#1
Writer:	Pat Mills
Artist:	Kevin O'Neill
Inker:	Kevin O'Neill
Cover Price:	\$2.95
Enhancements:	Card stock cover
Other Notes:	Part 1 of 2

In A Flash: Marshal Law is teamed up with gaudy heroes to protect a Legion of Super-Heroes-type group from some alien monsters.

Is it Worth It: People either tend to like Marshal Law's sarcasm about superheroes, or they just don't get it. I think those who don't appreciate him are the type who take comics way too seriously. I love his take-offs, with parodies of the L.O.S.H. and the Alien movies all rolled into this one. If you have never read the Lawstar, this is a good issue to start with, since he's not in the middle of a multi-part epic.

The Good: Marshal Law in kick-butt action once more!

The Bad: The good Marshal comes out way too infrequently.

The Ugly: Chock full of phallic symbols. Not for kiddies (cover says so!)

- Rob Holly



ROBIN

FACT-FILE

Publisher:	DC
Issue Reviewed:	1
Writer:	Chuck Dixon
Artist:	Tom Grummett
Inker:	Scott Hana
Cover Price:	\$2.95, Direct ed.
Enhancements:	Embossed, Foil cover
Other Notes:	First Robin in his own ongoing series.

In A Flash: Robin takes off on his own after being cast aside by Jean Paul Valley, a.k.a. the new Batman.

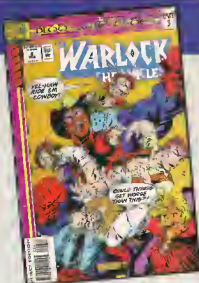
Is it Worth It: Robin is well done in this book. The character is finally fleshed out and has a some personality. It has good action and he has a cool car (Toy?). To me, the art was the best. I love when Grummett draws any teenage superheroes. A Robin/Superboy team-up by Grummett would be fantastic. For now, the whole book is great. If they develop the characters more this book will last a long time.

The Good: The art is great and the story is cool. I'd like to see more teenage superheroes like Robin & the Legionnaires.

The Bad: If they run out of ideas for Robin, it will run into the ground.

The Ugly: Superheroes dating.

- Brian Wenberg



THE WARLOCK CHRONICLES

FACT-FILE

Publisher:	Marvel
Issue Reviewed:	#6
Writer:	Jim Starlin
Artist:	Kris Renkewitz
Inker:	Pat Redding
Cover Price:	\$2.00
Enhancements:	None
Other Notes:	Part 6 of an eight issue mini-series. Also part 3 of 13 part Blood And Thunder story line.

In A Flash: Pip and Maxam go bar hopping. Adam seeks out Thor to aid him and consequently puts Thor in Adam's debt.

Is it Worth It: Just Barely. This issue is fairly quiet and has some effective character interaction, but with all the interruptions from crossovers, this title has no identity of its own, no direction, and no two consecutive issues can be read without reading five other books (which are equally disrupted and confused).

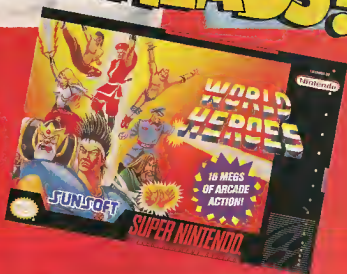
The Good: Warlock's character—he's the original anti-hero!

The Bad: This whole series is redundant and unnecessary.

The Ugly: A limited series which is an Infinity Crusade crossover, a Blood And Thunder crossover and a Warlock And The Infinity Watch crossover.

- Scott Grenke

EAT. SLEEP.



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MS. MYSTIC

FACT-FILE

Publisher:	Continuity
Issue Reviewed:	Vol. 2 #1
Writer:	Peter Stone
Artist:	Dwayne Turner
Inker:	Neal Adams/Turner
Cover Price:	\$2.50
Enhancements:	None
Other Notes:	First issue of this monthly title to come out this year.

In A Flash: Ms. Mystic is drawn to a wrecked space craft on Saturn and is captured by an alien bounty hunter.

Is it Worth It: This is was one of the hardest comics for me to read. The dialogue was a labor to get through and the story was a take-off of *Predator*. If the story was a bit more original and the dialogue not so wordy, I could have liked it, I have never read Vol. 1, and a recap of Ms. Mystic would have been helpful to a newcomer to the book like myself. The art is the only redeeming quality. It grabbed my attention and kept me interested to the end. In my opinion, it is not worth \$2.50.

The Good: Butt shots aplenty.

The Bad: Unoriginal and wordy. Who is Ms. Mystic?

The Ugly: The jail scene.

- Brian Wenberg



SLUDGE

FACT-FILE

Publisher:	Malibu
Issue Reviewed:	#1
Writer:	Steve Gerber
Artist:	Aaron Lopresti
Inker:	Gary Martin
Cover Price:	\$2.50
Enhancements:	None
Other Notes:	Includes a chapter of Windsor-Smith's <i>Rune</i>

In A Flash: A corrupt cop is shot down, doused with chemicals, dumped in a sewer and becomes a heap of black goo.

Is it Worth It: Steve Gerber is back. He's created another gooey, heap of a man-monster through which he can analyze the real world. This time, though, the guy has a brain, even if he is a bit messed up. It should be interesting seeing how far he goes down the tubes as his brains get more added. Here, rather than simply burning from his touch, Sludge grabs you and messes up your flesh like Silly Putty. I look forward to further issues.

The Good: Good art and story.

The Bad: I'd like to see Gerber cut loose without the Ultraverse.

The Ugly: That street gang...good lord...gasp...choke...

- Frank Kurtz



CEREBUS

FACT-FILE

Publisher:	Aardvark-Vanaheim
Issue Reviewed:	#174
Writer:	Dave Sim
Artist:	Dave Sim
Inker:	Gerhard
Color:	Never
Cover Price:	\$2.25
Enhancements:	None
Other Notes:	Part 24 (Concludes Book Two) of <i>Mothers & Daughters</i>

In A Flash: Astoria and Cerebus (and a surprise guest) are reunited for a showdown with Cirin, whose support has eroded considerably of late.

Is it Worth It: Sim is one of those storytellers who's got command over his characters (which makes sense, since he created them). He's also got a sharp sense of drama and pacing, and an understanding of the value of silence (an undervalued skill these days).

The Good: Sim's jab at the comic book scene, when Swoon (his dead-on parody of Sandman's other personalities) cause him to literally burst open.

The Bad: This might not be the best time to start reading the book.

The Ugly: Cirin deals with a would-be assassin by playing "I'm crushing your head! I'm crushing your head!"

- Steve Darnall

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GUEST REVIEW

TANTALIZING STORIES

FACT-FILE

Publisher: Kitchen Sink
Issues Reviewed: #6
Writer/Artist: Jim Woodring/Martin
Inker: Woodring/Martin
Color: B & W
Cover Price: \$2.50
Enhancements: None
Other Notes: Final issue.

In A Flash: The bizarre, nightmarish encounters of Frank, a cartoon dog, with strange objects, architecture, and critters in an eerie pastoral landscape. Also, Frog Montgomery Wert's wacky adventures way down south.

Is It Worth It: *Frank* is the best comic going. Like Jean Cocteau, Woodring understands that the fantastic works when made concrete. The dreamscapes in *Frank* come alive in the details. There is more tear, mystery and pure joy in this strip than in all of Marvel's output for the last 15 years. Martin's goofy, comball Montgomery Wert is the perfect counterpoint to Woodring's exacting work.
The Good: Although this is the last issue, Martin is doing new projects.
The Bad: I have to wait a while for the next chapter of *Age of Reason*.
The Ugly: Those creatures in the cages!

- Hilary Barta



PLASMER

FACT-FILE

Publisher: Marvel U.K.
Issues Reviewed: #1
Writer: Glenn Dakin
Penciller: Pascual Ferry
Inker: Sean Hardy
Cover Price: \$2.50
Enhancements: Polybagged w/4 trading cards
Other Notes: Part 1 of a 4-issue mini-series.

In A Flash: A tailed experiment by MyS-TECH's Dr. Oonagh Mullarkey creates both a 100% Good and 100% evil version of herself.

Is It Worth It: This is the same concept as the Infinity Trilogy, which handled it far more comprehensively. The 100% in either moral direction becomes a walking stereotype with nothing to back it up, much less hold interest. Any actual plot is lost amidst the good side's saccharin dialogue. The lawsuit with Defiant is settled, and the jury finds Plasmer guilty on all counts of failure to entertain.
The Good: "Captain Kerosene," a WWII Human Torch stand-in.
The Bad: Makes even less sense if you're not familiar with Marvel UK.
The Ugly: "Oonegh?"

- Mystery Fan Boy



TALES OF LETHARGY

FACT-FILE

Publisher: Alpha Productions
Issues Reviewed: #2
Creators: Greg Hyland
 Steve Remen
 John Milgiore
Cover Price: \$2.50
Enhancements: None
Other Notes: It's not N.A.R.M.

In A Flash: Parodies of familiar types like that wacky Punisher.

Is It Worth It: These guys are funny. The first story concerns the Guy-With-A-Gun and a series of bizarre dreams (you know it's a dream because G.W.A.G. is in his underwear). Insults abound like there's no tomorrow. It only "sneaks" comics were like this for real. The *Him* strip kills and approaches just plain coolness in looks and a really on-target homage to *Twin Peaks* that is appropriately creepy. Both features abound with loads of references to junk culture outside of comics culled from the "real world."

The Good: That photo of the Lethargic crew with Valentino in the Lethargic Comics Tent.
The Bad: Dark Him.
The Ugly: Echh, it's a monkey girl.

- Frank Kurtz

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WARRIORS OF PLASM

FACT-FILE

Publisher:	Defiant
Issue Reviewed:	#3
Writer:	Jim Shooter
Artist:	David Lapham
Inker:	Mike Witherby
Cover Price:	\$2.95 (yikes!)
Enhancements:	None
Other Notes:	Printed on super-slick paper that reflects a light source back at you unless you juggle the book around like a mental patient.

In A Flash: Culture shock on an inter-planetary level as a group of enhanced Earth-folk come to grips with the whole Plasm thing.

Is it Worth It: Only if you're willing to actually sit down and read it. This is not one of those buy it, bag it, and sit on it paying for a wind-fall down the line type of books. What we've got here is a story intensive comic that demands a bit more from you than most of the quick-scan product currently glutting the market. In other words, if you want to have your intelligence insulted you'd best look elsewhere. The gang over at Defiant have put their money where their mouths are and produced a comic book that rewards close reading.

The Good: Clean, no-nonsense storytelling makes for a nice solid read.

The Bad: Fumbling my way around the Plasm-slang. A glossary might be nice.

The Ugly: Third page indicia intrusion.

- Keith (Trencher) Giffen

GUEST REVIEW

YUMMY FUR

FACT-FILE

Publisher:	Drawn & Quarterly
Issues Reviewed:	#31
Writer:	Chester Brown
Artist:	Chester Brown
Inker:	ditto
Colorist:	N/A
Cover Price:	\$2.50
Enhancements:	None

In A Flash: An untold story about Chester's sweetheart and another segment of his re-telling of the Gospels (this month: Matthew 9:31-10:42).

Is it Worth It: Absolutely. The self-contained love story is truly touching, and makes not only a good starting point for new readers, but a really uplifting counterpoint to his previous story line, which was excellent, but very disturbing. Brown's straightforward version of the Gospel has long been a fascinating back-up feature.

The Good: Chester's in love.

The Bad: Not the stories themselves, although I'd love to see them on a better quality paper someday. They deserve it.

The Ugly: The obligatory nose-picking, snot-eating scene.

- Mystery Fan Boy

HITCHHIKER'S GUIDE TO THE GALAXY

FACT-FILE

Publishers:	DC
Issue Reviewed:	#1
Writer:	John Carnell
Artist:	Steve Leialoha
Cover Price:	\$4.95
Enhancements:	Prestige format
Other Notes:	Part one of a 3 issue mini-series adapting Douglas Adams' series of novels by the same name.

In A Flash: Arthur Dent is saved from the earth's destruction by his good friend, Ford Prefect, who is actually a field reporter for the Guide.

Is it Worth It: If you've never read The Hitchhiker's Trilogy (now up to five books), then you may be amused by this series. If you have read them, however, you won't like this adaptation. It's like when you read a terrific novel, and they turn it into a movie. What is always said? "I was sooo disappointed with the movie. The book was sooo much better." I recommend you find the novels and read them—they're sooooo much better.

The Good: Best Leialoha art I've ever seen. Great cover!

The Bad: This is the best they could do with the material? Disappointed!

The Ugly: Vagon poetry—still bad.

- Rob Holly

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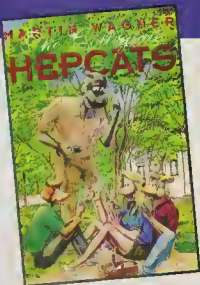
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Bound For Glory

THE COLLEGIATE HEPCATS



FACT-FILE

Publisher: Double Diamond Press
Collected: Hepcats
Writer: Martin Wagner
Artist: Martin Wagner
Cover Price: \$9.95
Other Notes: Does contain some adult themes and brief nudity in the reprint of Hepcats #1. If it were a movie it would be rated PG-13.

In A Flash: Reprints all of the Hepcats daily strips from 1987-1989, selected Shasta Says daily strips from 1986-1987 and the first issue of the Hepcats comic book. Includes introductions to everything.

Is it Worth it: Many good comics have started on college campuses and Hepcats is no exception. This is a great opportunity to read the daily comic strip that was originally printed in the *Daily Taxan* at the University of Texas. The human bodied animals (animal headed humans?) are unique and a great diversion from comic art that has become too much alike. The characters are likable and the strip as a whole is great to read and look at.

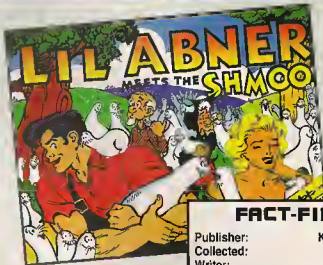
The Good: The art is an excellent and unique mixing of cartoons and realism.

The Bad: That this didn't stay a daily comic strip. They are as much fun as the early Doonesbury strips.

The Ugly: Gunthar in the morning.

- Marc Camron

L'I ABNER MEETS THE SCHMOO



FACT-FILE

Publisher: Kitchen Sink
Collected: 1948 strips
Writer: Al Capp
Artist: Al Capp
Cover Price: \$18.95
Other Books: Vol.s 1-13, 15,16

In A Flash: One year worth of great comic strips including the first appearance of that lovable blob, the Schmoos.

Is it Worth it: I'm one of those people who hesitated on the L'il Abner books for a long time. I was always under the impression that it was compeona humor like the Beverly Hillbillies. It did not appeal to me at all. The truth is that the art is great. The humor is great. It really comes to grips with what people must have been feeling about their lives and their country just after World War II. There's a wide variety of crazy things going on in this book, the highlight being the first appearance of the Schmoos. Other stories, though, are well worth a look. There's one joke that finishes up the story of a one-of-a-kind pig that an old man wants desperately to eat that I couldn't believe my eyes. I can't tell you what it is. Look for yourself.

The Good: Every single panel.

The Bad: Everyone but the Dogpatch dopes.

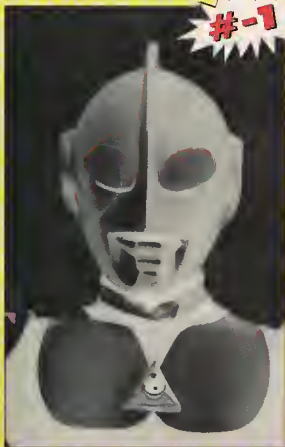
The Ugly: Try and find this book!

- Frank Kurtz

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ON THE EDGE

By Frank Kurtz

Up and Coming isn't really gone, it just changed its name. Rather than have the rambling dialogue that was U&C, this is an attempt to put a tighter focus on a few books that might get lost out there.

This summer, we got a chance to sit and talk to the guys at Chaos Comics, Brian Pulido and his entourage. They showed us some of their future projects. We were impressed. So here's the lowdown:

In 1991, Malibu let loose upon the world the ultimate chaotic evil being, *Evil Ernie*, the creation of Brian Pulido, an ambitious filmmaker who had assisted in commercial work and music videos for Guns 'n' Roses and Queensryche. He wanted to make movies and wrote a script for a movie about a young troubled man, Ernie, who was given ultimate evil power by the mysterious and sultry Lady Death.

The producers of the popular *Heilraiser* franchise showed some interest but there were problems.

"I noticed that essentially they wanted to buy me off and I wouldn't have much to do with the project. That really wasn't my desire," reflects Pulido.

Pulido was a life-long fan of comics, and "on a lark decided to get involved." His rational being that it he could make a comic success out of *Evil Ernie*, then he may have more bargaining clout later on.

He explained one element about *Evil Ernie* that the movie guys failed to grasp, "The one leap of faith producers have to make with the property *Evil Ernie* is that it's a teenager who preys on adults, as opposed to an adult who typically preys on teenagers. We were approached by several producers who said 'Well, we love it, but we want to turn it into

a comedy,' or 'We love it, but we want to turn it into a high school nerd drama.' My feeling is until a producer comes along and says

'Wow, we like it the way it is,' it'll remain a comic, where it's 100 percent what it needs to be."

The control that Pulido has over his character has spawned, for himself, a whole new interest in the comic market. Sales for the *Evil Ernie* limited series were pretty good, so Pulido decided to take the

next big step into self

publishing.

Evil Ernie will be the flagship title of the new Chaos Comics line. December will see the first book of the line, *Evil Ernie #0*. January will follow with the *Lady Death* limited series where we "learn how a girl named Hope, at the time of the black plague, becomes the female personification of death."

After that, Pulido plans to roll out the dark universe that is Chaos Comics. Even though the titles are taking place in the same universe,

Pulido emphasizes that each title will have its own distinct flavor.

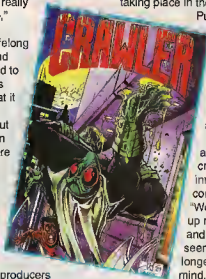
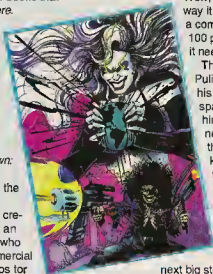
The big plan, though, is to start with a universe and destroy it over a five-year period.

Why would creators commit such a cruel act upon the innocents of their comic universe?

"We're guys who grew up reading comics, and at a certain point, it seemed they were no longer written with us in mind. We're sort of responding to the world

around us."

Pulido further explained, "Our stuff tends to be darker and a little more violent. They're not 'mature reader' books; they're still very pop-culture oriented."



CHAOS UNLEASHED!

The overriding theme through the Chaos line, unlike the old Marvel credo of "With great power comes great responsibility," is that "with great power comes great license to use that power."

Pulido points out that the characters that inhabit the Chaos universe are difficult to classify. "We don't call our guys *heroes* and *villains*. They react the way a situation demands they react."

The other titles of the Chaos line continue to illustrate this grim philosophy. *Lynch Mob* is a group of super-powered cyborgs from the future (what future if the universe has been destroyed?) who wind up getting stranded in our time. The way they conduct themselves to resolve a situation is paramilitary in execution. Their body parts have been replaced as they've lost them in battle.

The Crawler is a publicly adored superhero by day, who is a murderous vigilante by night. He's also kind of goopy and gross.

Off in the future there may be a comic featuring *Scream Queen*, *Brinke Stevens*, written by *Faust* and *Dr. Strange* writer, *David Quinn*.

With the violent overtones in Chaos, we wondered if perhaps they were contributing to a glut of grim and gritty characters.

Pulido responded, "In Chaos, we're more interested in the down-

side of the effects of power. In the real world, we've seen how people in positions of

responsibility have abused it, but we're interested in exploring that a little bit. I think the generation of people we're writing comics for are a bit disillusioned by people in power, and there's a degree of cynicism. This is our reaction to what we see. We turn on the news, we see horrifying things, and it anything, our characters help a reader to vent and control this stuff."

The Chaos creators will also have their work appearing in a couple of Dark Horse titles as well. *Rack & Pain* is a four-issue mini-series

about two intergalactic mercenaries who live a life of luxury on a world called *The Pile*.

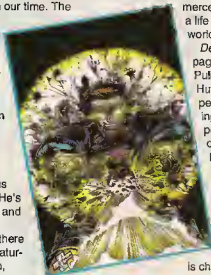
Detonator is a 48-page one-shot by Pulido and Stephen Hughes. The wrong people are receiving super-human powers on a random basis.

Instead of the most deserving getting the powers, the least deserving do. The man who created this mess, Judge,

is chosen to clean up

after himself. He must hunt down and shoot all these people with power before they tear the planet apart.

Pulido concludes, "This is a creator-owned company. Our work is tougher. Our work is possibly more honest. It's not meant to be negative." ■



CHECK 'EM OUT! Jimmy Olsen

Believe it or not, this title may be the one comic that has had the most lasting long-term effect on the current Superman line.

In his brief run on the book, Jack Kirby created or revived some of the most fun and crazed concepts that are still around like the DNA Project, the Newsboy Legion, the Guardian, Morgan Edge, Intergang, Dubbilex and Angry Charlie. How much of this stuff have you seen over the last few years in the Superman books?



The Jimmy Olsen comic ran an incredible 163 issues. Jimmy had tons of adventures that ranged from action to the ridiculous. Where else in comics could you have your hero go back in time and spawn a Beatles-like musical revolution? Or see your hero become the stretchable superhero, Elastic Lad? Or see Superman's terrible foe, Brainiac, defeated by a group of boys using an enlarger ray to make giant Cheenios? Or turn into a werewolf every night with the only cure being the kiss of a beautiful maiden? Or to become the giant-sized menace to all mankind, the Giant Turtle Olsen?

Crazy? You bet. Rarely in comics has there been such a nonstop parade of truly inspired and crazy comics as this one. For Jimmy Olsen, the world was a strange and perilous place, and it got too bad, his pal, Superman, would ball him out. ■

Is there room in this modern age of rough and gritty superheroes for a true good guy? The kind of superhero who did his job of catching criminals with a smile on his face and actually turned the criminals into the police. Big Bang Comics; a line of books created by "the grandfather of Image," Gary S. Carlson, tentatively set to be released by Caliber in 1994; may bring that fun old hero sparkle back into your eyes.

The whole thing will start in the first three issues of

Big Bang Comics. Carlson explained the game plan, "It's part retro comic, but at the same time it's an extension of what I started with Megaton 10 years ago. The intention there was to start a line of comics that had a built-in history to them. We're taking it to a different degree with *Big Bang*. We're kicking it with a retro *Big Bang* book. It's going to be a 64 page, color book and will introduce all the characters in a 1940s Golden Age style. There will be eight to nine characters introduced there. We'll follow that up with *Big*



Bang #2, but, now, the characters are in a '60s Silver age style. The third book will be a modern one. It will be a 25 or 30 year jump. That will bring everything up to date."

That three books will contain characters that change given the "time" they belong to. What Carlson describes has a familiar ring to it, "The

Golden Age is Golden Age, but the "60s" stuff will be different. We start over in 1960 where real time kicks in. The "Silver Age" version of the characters kind of start in 1960 and keep coming until now. For a character who starts in then, it's roughly 30 years later in the third issue. The Golden Age stuff we write off as Golden Age stuff.

What we are probably going to do is have an Earth A and an Earth B where the things happened, but it's



20 years behind the times. The Big Bang time line really starts in the second book."

Carlson admits that the Big Bang universe has a definite DC feel, but that's part of the nostalgic feel that he is trying to get across. Though most stories will take place in the present, Carlson does have plans to continue to tell "Golden Age" and "Silver Age" exploits of his heroes.

"The first three issues of Big Bang is almost like a mini-series to be followed up by a three-issue Knight

Watchman mini-series; which will be a contemporary '90s tale. That will be followed up by a four-part origin of the Knight Watchman, which will be mostly retro. He will start as a Batman influenced character. His story will be told in

the style of the Batman artists with Bob Kane, Dick Sprang kind of stuff through Carmine Infantino, Neal Adams through a Marshall Rogers style. That's the style that certain stories will be told in."

Carlson has not given up his previous Megaton characters that were drawn by newcomers at the time like Rob Liefeld, Erik Larsen and Angel Medina.

"I started the Megaton universe 10 years ago, and I'm incorporating a lot of the stuff into Big Bang. Back in Megaton, there was an Ultraman. Basically, we've changed the name to Ultiman to avoid any legal stuff."

Probably the most popular character of the old Megaton title was Vanguard, who is getting his own book at Image written by Carlson. There is a slim chance that Vanguard will show up in Big Bang.

"He might make some appearances, but if things keep going well at Image, he'll stay at Image. I would certainly hope at some point to do some crossovers one way or the other. He's got a foot into both worlds. He probably won't be as big a part of it as a part of Image."

Obviously, when speaking of a retro comic book like Big Bang, comparisons are made to 1963, the Image homage to silver age Marvels. Carlson addresses this by

WHATEVER HAPPENED TO...

NIGHTWING?

We have gotten a whole slew of requests from you, the readers, wondering what the deal was with that rumored Nightwing limited series about a year back. At the time DC announced it, the plan was for Art Thibert to write and draw the book. The promotional piece Art did at the time became a poster. The last we heard, the series had been scrapped. With current events in the Batman books, who knows what may happen with the previous Robin? Still, we would recommend that DC take a second look at the most popular Titan and give him another shot at his own book. The fans are screaming for it.



A CENTURY OF WOMEN CARTOONISTS



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By Steve Darnall

In the same way that a lot of people erroneously assume that comics have always been about superheroes, so do people often assume that it's only recently that women have begun to work in the industry. As someone who's been drawing comics for nearly 25 years, Trina Robbins knew better. "Even I didn't know how many women cartoonists there have been out there," she admits, "but I did know there were many more than people knew about."

Robbins has recently taken the issue into her own hands with the release of her new book, *A Century of Women Cartoonists* (Kitchen Sink Press). Starting with turn-of-the-century newspaper and magazine illustrators like Kate Carew, Grace Drayton and Rosie O'Neill (the inventor of the "Kewpies"), the book runs through virtually every conceivable genre and style (chronologically, of course), right up to the current wave of female artists, both in the mainstream (Jill Thompson, Colleen Doran) and "underground" (Diane Noomin, Roberta Gregory). As a historical study, *Century* ends up telling us as much about the evolution (or de-evolution) of cartooning as it does about the women who practiced it.

"I'm alarmed at the way comics have gotten, through the years, more and more male-dominated and male-oriented," Robbins says. "I know both from research and from my own memory, that there were comics that women read, that girls read, or that men and women read. There were many more kinds of comics in the past, and of course, a lot of them were done by women, so I kind of have two messages here: I not only want to bring back to the memory of people all these forgotten women, but I also want to bring back to people's memory the fact that there were so many different kinds of comics in the past, and there can be again."

When Robbins talks about "forgotten women," it's without irony, in fact, while assembling the book, she was astonished to discover at least one cartoonist she'd never known.

"One woman just came walking into a local comic book store, looked at one of the comics and said 'I used to draw that!'" Robbins recalls. The woman was Ruth Atkinson, the artist who was present in the formative stages of two very influential "girl strips," *Patsy*

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Like any good historical text, *A Century of Woman Cartoonists* manages to examine the greater history of women in the 20th century while keeping a clear focus on the subject at hand. When many male cartoonists put their careers on hold to fight in World War II, the women stepped in, as they did in every other aspect of business on the Home Front. As a result, Robbins says, "The 1940s were the heyday of adventure strips written and drawn by women." The most famous examples probably being Tarpe Mills' *Miss Fury* and Dale Messick's *Brenda Starr* (the latter being the only strip to survive the early post-war years; today, it's going strong thanks to Mary Schlich and Ramona Fredon). "After the war," Robbins notes, "there was a kind of classic thing that happened in a lot of industries: the women were just fired and sent home. As the women left the business—very often because they got married and had children and decided to raise a family—they didn't hire any new women." In *Century*, Robbins includes the stories of two different women whose first attempts to break into the field were actually greeted with someone saying "Sorry, we don't hire girls."

The underground comic movement of the late 1960s and early '70s gave a voice to a new generation of women cartoonists, "but they weren't really a place for women to earn a living." By the 1970s, with the emphasis squarely on superheroes, Marvel and DC had a combined total of exactly two female artists. "Most of the women-oriented books are gone," Robbins says angrily. "These are the days when women are supposed to have the most equality, but in comics they have the least equality."

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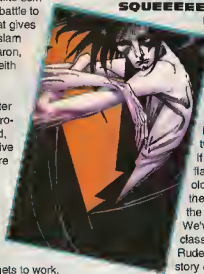
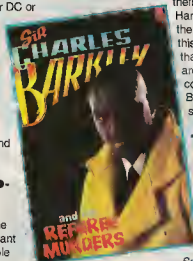
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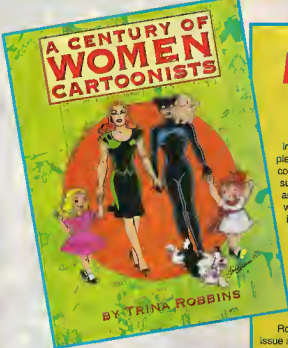
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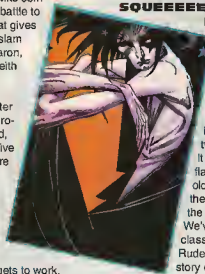
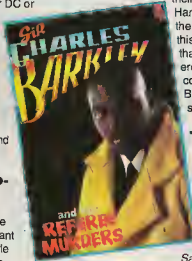
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THE INSIDER HERO

...All the gossip that's not fit to print...Big M hiding things, and cutting production...
...Spawn on game cart...Absolutely nothing on Brandon Peterson...

...All you Marvel fans take notice! There are secret messages out there if you can find them. Take a real good look at Marvel Age and see what you can. Yup, there's a hidden message in there! Within the pages of Force Works article in the next issue there will be a coded message of the Marvel character that will die, never to return! This is a major character bubs, with their own title. And get this...the comic will be cancelled after the death issue without any prior warning! That's right, Marvel will continue to solicit for this book knowing that some of the issues *will never ship!* This will take everybody by complete and utter surprise and that character will be "Captain Marvel" dead. As in forever! Sing with me, "*Tony Stark makes you feel...*"

...Other Marvel news: massive cutbacks are in, and Epic is out! Like any public company, the bottom line is the telltale marker and the last few reports have been less than stellar. Look for some minor titles getting the axe and the word is Epic is getting *Heavy Hit*.

...Dropping the dime on the entire comics industry, The Toddster has announced that the writer for his upcoming Spawn/Batman comic will be none other than the master of the Dark Knight, Frank Miller! Also, there appear to be only 5000 of the Spawnmobile Hot Wheels, check it out! Also, look for Spawn to appear from Sony Interactive as a video game in the winter of '94.

...Topps, the K-Tel of Comics is doing the Lone Ranger the right way bringing in big name Tim Truman as the artist. Also look for the second series of the Classic Star Wars Trading Cards. MFB has seen the art and it is great! Has anybody heard from the Kirbyverse lately?

...The Ultraverse is going to blow up Michigan! Hey, didn't Stete do that already to the Wolverines?

...Now for the movers and shakers in the comic biz...Mr. Personality on his way to the Big Apple? Could be! The Little D says, not here, buddy! The Big M, nope, Big D, not likely, the Big V, hmmm, could be, rabbit. Bite the Big Apple, don't mind the maggots...Speaking of the Big D, is it true that the head hunters are looking to add an Associate Publisher? Could it be Mr. Three from the land of the Gemsters is jumping ship?

...Ooooooooooooo! A little birdie is whispering in Fan Boy's ear, and the word is not very good for the crew from H-town. Superhero comics that don't sell, late titles, overly high expectations and maybe no real clear identity. Wait, who am I talking about here? Marvel, DC, Image? Nope, look real hard you little blood-suckers.

...Okay, time to get the real lowdown from the Mystery Fan Boy, not the Mystery Cow, stupid, stupid rat creatures!...Heard you HERO guys got the pink slip from the Moondogger on his radio show...Does a Certain Comic Distributor have the Spawnmobiles? NOT! A sign of things to come? See if they list Spawn/Batman...Hottest rumor at Silly in Philly was the Toddster and Mr. 16 buying out the Big Cheesehead. Toddy says, "why not?"...Hey, Rob Roy Fingerhead, is it true that \$3.95 and a WizAward will get you a copy of HERO?...Oh, Johnny Boy, hear that Jimmy Lee asked how you could get work out of Portacio and Keown...Heard that Toddster asked you the same thing...Tell me if I'm wrong, but Gulacy and Austin are only good for about one project a decade and both Harvey and Dark Horse are claiming them for this year...Look for *Kid Eternity* to be the first Vertigo casualty.

...That about does it for this time, you comic readers, you. Mystery Fan Boy will be back before you know it giving you the lowdown on all the heps and shakins in the biz that turns us four colors. See ya on the flop!

- MYSTERY FAN BOY

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THERE WAS BLOOD ON HIS HANDS**

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Photo by Brett Gurn

UP FROM THE SWAMP

The Trials and Triumphs of Stephen Bissette by Chris Golden

As the author of the award-winning *Aliens: Tribes*, co-creator and editor of *Taboo*, co-creator and artist on Image's *1963* and a member of the creative team which made *Swamp Thing* a success, Stephen R. Bissette has spent 17 years making a name for himself in the comics field. During that time, he's seen, or been subject to, nearly every unflat-

tering aspect and unfair business practice this industry has to offer. At one point, it drove him over the edge. This is, in part, a cautionary tale.

A Vermont resident for most of his life, Bissette originally planned to study art at nearby Johnson State, but because seniors got the first choice of classes, Bissette the

freshman didn't get to sign up until classes were already full.

Instead, Bissette's art was affected by an unlikely influence—technical theatre. "The McCandless theory of technical lighting has had quite an impact on my drawing style," he explains. "The theory involves lighting the performers and set so as to give them form, as well as creating atmosphere and a sense of pace."

A good friend, Tim "Doc" Vertick, liked Bissette's sketchbook work so much that he footed the bill for *Abyss*, a one-shot with a print run of 200 copies (As far as finding a copy goes, good luck: most of them were sold at colleges and bookstores in Vermont, and Bissette hasn't seen one in years). *Abyss* and a work in progress ("Cell Food," which showed up in *DJ. Wirtham's Comics & Stories*) were Steve's portfolio for the Joe Kubert School. Later that year Bissette became part of the founding class of the school.

Rick Veitch was also one of those attending the Kubert school, which was appropriate. "One of my favorite underground comic was *Two-Fisted Zombies*," Bissette explains, "which Tom Veitch wrote and Rick drew. When I read that they were from Bellows Falls, Vermont, I thought, 'If they could do it and get this marvelous comic out from a San Francisco publisher like Last Gasp, I could do it too.' That's what prompted me to take that final step and go to the Kubert School."

"Joe [Kubert] turned me onto the brush," he adds, "I remember him saying 'you're taking to this like a duck to water,' and sure enough that tool opened up all the doors for me. My style was pretty well defined by the end of that first year. It wasn't that a style was taught to me, it was that I finally had the tool I needed to draw in the manner that was most expressive for me."

Of course, with Joe Kubert as teacher, mentor and friend, it was only natural for Bissette, Veitch and their classmates to look for work at DC Comics upon graduation.

"When we began to interview, we naturally went [to DC]," Bissette says, but "when we went up there, two things had happened."

One thing was the famous "Implosion": "DC was building up for a new expansion of their line. The only one that actually came out was *Ragman*, which was Joe's baby. The rest of it caved in. The direct

sales market was still in its early stages, not yet big enough to support the expansion DC had planned. Partially as a result of that, there was no work for us.



Bissette and Veitch found out there was much more to that lack of work than a mere implosion. A year after a series of disastrous interviews they underwent at DC, they discovered they had been, in effect, blackballed. "The editorial division of DC really had an axe to grind with Joe Kubert," Bissette says, "and there was a mandate that none of his students were to be hired. Ross Andru was an editor at that time and was very enthusiastic about Rick's work. Rick was the dedicated kind of focused, passionate artist DC needed at that time, but because he was from the Kubert School, Rick was not going to get work.

"I also had an incredible interview with Joe Orlando, which

seemed to have a sexual agenda," he adds. "My portfolio had monsters and bizarre characters. I didn't have drawings of naked women! That cheeseecake school of art held no interest for me. [Orlando] told me they were not selling comics; they were selling sex—which I never forgot." What saved Bissette from total devastation was an interview he had later that day with *MAD* assistant editor Jerry DeFuccio, who "gave me one of the most important lessons in being a freelancer, which is not to take rejection personally. Don't throw in the towel; take the challenge and keep going."

Bissette's bread and butter was his connection with *Heavy Metal* art director John Workman. His frequent work there led to what appeared to be a choice gig for Steve and Rick, a comics adaptation of Steven Spielberg's 1941 (with writer Allan Asherman). "We thought we had it made," Bissette chuckles, "and it died."

Maybe so, but it impressed Marvel editor Rick Marschall enough to put him to work. "Into The Shop" was Steve's "first brush with the Marvel method of doing comics." Ha notes, grinning that after he'd gone to the trouble of taking the original story and breaking it down, drawing and inking it, Ron Goulart gets the art in some form or other and dialogues it, and he's called the writer. The artist is really the storyteller. It was quite a shift of gears.

Still, for all its shortcomings, "Into The Shop" caused Marschall to invite Bissette and Veitch to work on a brand new project called *Epic Illustrated*, Marvel's response to *Heavy Metal*. However, while creators' rights on *Epic* were clear, at Marvel in general the issue was far from black and white.

"I delivered this complete story, 'Into The Shop,' and I'm told I cannot be paid unless I sign a blanket work-for-hire contract," Bissette recalls. "So, I'm handed this contract and my paycheck hangs on it. I felt I had no alternative. I had already done the work and despite all my reservations and concerns I signed that contract." The contract came back to haunt Bissette when he did a story for Marvel's *Bizarre Adventures* with Steve Perry. "We were supposed to own the copyright, but because I had signed this blanket work-for-hire agreement, they appropriated the copyright for

the story with a single phone call after we turned it in." The story—"A Frog Is A Frog"—is one Bissette is especially proud of. "I told that story while my wife and I were going through a miscarriage. I made the deadline by the skin of my teeth with this trauma going on at home, and my reward for making that deadline was having the story taken from me lock, stock and barrel.

"After that," he says, "I never again, ever, let a job take precedent over whatever was happening in my life. That had professional consequences for me, but I don't have any regrets about it. I do have regrets about keeping my nose to the grindstone at a time when I should have been there for my wife."

The ultimate fate of "A Frog Is A Frog" wasn't all that disturbed Bissette. In order to get the art back from "Into The Shop"

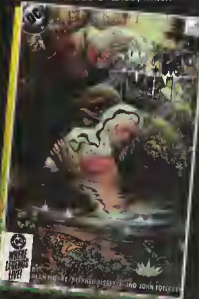


he "had to sign a piece of paper acknowledging that the art was their property and that they were returning it to you basically as a favor. The last job I ever got from Marvel was returned to me years after it was done, in a horribly mutilated state.

"But," he adds sarcastically, "it wasn't my property."

Bissette had committed to do one more project for Marvel when his friend Tom Yeates told him (and mutual friend John Tollaben) that Yeates was leaving DC's *Swamp Thing*. "We got the job," Bissette recalls. "Only later did we find out we were up against Dave Gibbons!"

Bissette and Tollaben's move to *Swamp Thing* wasn't necessarily a



"I'll never forget getting the script for *Swamp Thing* 21. It was the best comic script I have ever read in my life."

smooth transition, scripter Marty Pasko fell way behind schedule. "He was writing for television animation," Bissette explains, "and it came down to the point where issue 19 [Pasko's last issue] was being phoned to me in three-page chunks.

"I remember John and I saying, 'Gee, wouldn't it be great if someone like Alan Moore was writing the book.' As luck would have it, we got a call from Len [Wein, *ST* editor], to say that Marty had chosen to go and there was a new writer on board, someone that we'd never heard of, a British fellow named Alan Moore. John and I went 'YES!'"

"I'll never forget getting the script for issue 21," Steve says. "It was the best comic script I have ever read in my life. In a way I don't think we ever did anything better than that issue, 'The Anatomy Lesson.' The passion with which I dove into that [is something] I don't believe I had brought to comics for quite a while."

Without question, the work Moore, Bissette and Totleben were doing on *Swamp Thing* was a landmark in the industry. "I saw this as a comic that could work on the level of Stephen King and Peter Straub's fiction, forget that it was a comic. I saw potential here to do something that would pull horror comics out of that groove they were in. Alan had none of those obsessions. He just wanted to write the best comic he could, and it was the first opportunity he had of writing a comic that was 24 pages long. It presented a whole new palette to him as a writer." As a result, *Swamp Thing* became DC's first ongoing series to carry a "For Mature Readers" label, and eventually led to the creation of the Vertigo line.

The chemistry the three men shared "carried us from issue 21 up through about issue 40. After that I think you can see my interest dwindling, circumstances being what

they were with my very strained relationship with DC at that point. By issue 40, I was going to be out of there."

Of note here is the fact that certain aspects of "strained relationship" are not up for discussion. Due to a "gag order" which was part of the legal proceedings, Bissette must be careful when talking about that time.

One thing he freely talks about is his belief that "DC did not promote *Swamp Thing*. They didn't even know what they had. The circulation grew because the readers discovered us. There were two or three years when John and I were doing a signing or convention appearance every other weekend. Not one of those was sponsored or organized by DC."

All of that might have been bearable, but when Bissette's reward for his work on *Swamp Thing* was to get the company's lowest page rates, it added



insult to injury. "I did a guest shot on one of Keith Giffen and Bob Fleming's *Ambush Bug* books," he recalls, "This was when Julie Schwartz was still actively an editor. When Julie saw the pay rates on my vouchers, he called me and said, 'Steve, I'm tearing up your voucher and we're going to have Keith voucher your pages.' That's when I saw what Keith was getting...it showed me how little I was earning as a penciller."

"We had all this newly gained respect and attention," he adds, "but at that point, any publisher steps in and wants to seize control. They want to make sure this thing that

was near cancellation and suddenly was successful would stay on track. That's an understandable instinct. On the other hand, the book was on that track because we had been left alone. Suddenly, we were feeling a fair amount of pressure." Bissette is quick to absolve editor Karen Berger of any blame, but equally quick to acknowledge that "the business practices at DC caused my burn-out, not the drawing. It became harder and harder, not just to stay on top of the book, but to even want to sit down and draw anything for DC."

Bissette calls "The Rites of Spring" (from *Swamp Thing* 34), "the last issue that was a lot of fun to do." After that, "the constant antagonism with DC on a business level came to a head." Fighting with DC to pay long-distance bills for story conferences was bad enough, but when Moore came over to America for a publicity tour, things went from bad to worse: Moore, the hot British writer, was flown into New York (with his wife) at DC's expense, while Bissette and Totleben (and their wives) "were staying with a friend down in the Village. We were on our own to get ourselves there and on our own to put ourselves up. So there were Alan and Phyllis being treated like royalty, and there were his artistic collaborators being treated like s--- by DC Comics. DC had no perception of the tension they were creating between Alan and his artistic collaborators, but Karen Berger could see it."

"None of it was generated by Alan," Bissette is quick to point out, "but it certainly was a major turning point in my perception of where we fit in with DC. It just went downhill from there."

"Look back at what DC got," he continues. "That work is still in print. In many countries where *Sandman* is printed in digest form, they are reprinting our *Swamp Thing* stories as back-ups. DC continues to make a fortune off of our work, and we do not get a penny of royalties for it. A lot of my anger over that is knowing that we were being paid the lowest rate at the time."

As previously mentioned, there are subjects Bissette is legally bound not to discuss. He will say, however, that the settlement involved his family, and that their involvement was "debilitating."

"At the end of that process," he says, "my wife came into my studio



one night. She hadn't heard anything out of me for about three hours, and I was sitting at the drawing board, staring at the blank page in front of me. [It] was DC paper, the little blue imprint across the top read 'Property of DC Comics,' and at that point I was incapable of working on the book any longer."

That was the defining moment of the burn-out to which Bissette refers. After issue 40—based on an idea of his in which a lycanthrope's changes are tied to a woman's menstrual cycle—the fill-ins began. Bissette did only three issues after that.

"By that time, I was just an emotional wreck," he remembers. "I was just a mess personally." The last straw for Bissette came when his old friends Rick Veitch and Tim Truman invited him to "jam on an issue of *Scout*. To me, 'jam' meant to get together and organically work on an issue. I can't tell you how my heart sank as the whole thing evolved. Rick delivered to me penciled pages from a script I never saw and I went 'I'm an inker.' It wasn't a jam." With the exception of a few *Swamp Thing* covers, Bissette just stopped drawing.

During this dark period, he found a friend in *Cerebus* creator Dave Sim. "Dave said he would publish whatever [John Totleben and I] wanted to do," he recalls. To fill what they saw as a vacuum, the two men created the horror anthology *Taboo*.

"When we were doing *Swamp Thing*," Bissette says, "there were very few horror comics. It was one of the real nadirs of the horror cycle. Since 1954 and the Comics Code, with the exception of a few high

points like *Marv Wolfman* and *Gene Colan's* masterpiece *Tomb of Dracula*, all the industry had been doing was regurgitating the EC formula. We felt the need to have something which brought Alan Moore, Charles Burns, S. Clay Wilson and Moebius and all these people together, 'because we felt that was the kind of anthology that would break the mold of EC Comics.'

"Dave supported John and I through the two year process of putting *Taboo* together," Bissette notes. "I still think [*Taboo*] was only 50 percent successful, but it was a proper starting point." When it came out in November 1988, it was published, not by Dave Sim, but by Spiderbaby Graphix—which was actually Steve Bissette and wife Merlene O'Connor. *Taboo* was on a nearly suicidal path. Even if an issue was quite profitable, Bissette's selflessness meant there was no money left for the next one.

"I have no regrets about how selfless *Taboo* was on a business level," he admits. "Yes, it was stupid, and yes, it cost me big time, but a lot of good came out of *Taboo*—including Alan Moore and Eddie Campbell's *From Hell* and Jeff Nicholson's *Through The Habitails*—and if nothing else, it served as a starting point for the recent spate of horror comics; such as *Faust* and *Cry For Dawn*. It is now expected that in 1994, *Taboo* 8, 9 and 10 plus *The Taboo Book of the Dead* will come out on a quarterly basis, and that will be the end.

More importantly, *Taboo* "took all the mystery out of publishing" for Bissette. "I knew how to publish. That also means I knew when I was tied to. Publishers want publishing to seem mysterious and unapproachable, that it's some sort of trick only they are capable of pulling. There's no trick, anyone can publish. Whether you are successful or not is another complex issue."

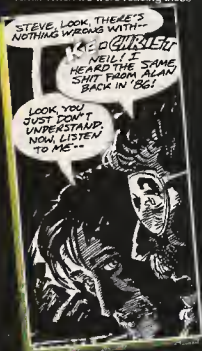
After writing *Aliens: Tribes* for Dark Horse (which won him the Bram Stoker Award), the success of Image Comics made an incredible reunion possible. Accepting an offer from *Shadowhawk* creator Jim Valentin, Bissette, Moore, Veitch and Totleben gathered to create the unique mini-series *1963*. Harkening back to the simpler times and the much simpler industry of that era, *1963* is also an indictment of that apparent innocence,

"Publishers want publishing to seem mysterious and unapproachable, that it is some sort of trick that only they are capable of pulling."

and an indictment of business practices which continue to this day.

"1963 is a way to escape and confront the industry," Bissette maintains. "Let's not forget that Alan's desire to go back to '63 was a reaction against the nihilism and cynicism of the wave of superhero comics that we're currently in the middle of, which image epitomizes in a lot of ways. It's very much a reactionary strip. Yes, comics were like this once.

"But let's take the other side of my answer. The writing in 1963, all the bullpen stuff, all the letters page stuff, even the ads are confrontational. When we were reading those



History never repeats: Steve and Neil Gaiman debate the merits of working for the big boys.



"In 1963, Alan Moore's casting a very funny, but a very hard, mirror on the bill of goods that were being sold not only to the readers, but on a more personal level, to several generations of creators. We came into this business with very romantic illusions. The industry feeds on that."

comics back in the early '60s, we really believed that Stan, Jack and Steve were a big happy family. Alan's casting a very funny, but a very hard, mirror on the bill of goods that were being sold not only to the readers, but on a more personal level, to several generations of creators. We came into this business with very romantic illusions. The industry feeds on that. "Gee, I would do this for free, what a privilege to be paid for it." Now I say "What a crock of shit!"

At the same time, Bissette is aware that Image now has its own reputation regarding industry business practices.

"There is *never* going to be a knight in shining armor. Case in point: some of the guys at Image have set up studios. That means they're repeating the patterns of prior generations. People are working under work-for-hire conditions, creating things that they are not going to own. They're going to have to deal with the repercussions of that down the road. They've had some hard lessons already and they've got some even harder ones down the road."

The lessons Bissette has learned have led him into new projects in different media. The first is *We Are Going To Eat You*, a history of cannibalism on film to be published next year by Borderlands Press ("It'll be a corker," he promises).

Bissette's main focus, for an even longer term, will be his megnum opus *Tyrant*, which he expects may take a decade or more to complete.

"*Tyrant* is very straightforward," he

says. "It's going to be the birth, life and death of a *Tyrannosaurus Rex*."

What prompted me to draw at three or four years old was dinosaurs," he continues. "I knew they had walked the earth but they weren't around anymore and that fascinated me."

"I will really try to saturate the reader, as well as myself, in what it would mean to be that kind of animal, to live out its life. I was raised Catholic, and we were taught that only human beings have souls. I've seen enough things in my lifetime with animals, particularly wild animals, to convince me that just isn't so."

Tyrant will be a 32-page, bi-monthly black & white comic, published by Bissette. Does he have any idea of its true length?

Actually...no. "It takes me as long as it takes me," he replies. "I started this thinking that I had a 12 or 20 issue series, but I'm up to issue 8, and he's four days old. I know what my midpoint is, I know what my key

peaks are, but I'm leaving myself plenty of latitude to stretch in there."

He's also making a concerted effort not to limit his audience by releasing two versions.

"There's only one issue of *Tyrant* that will not be appropriate for all ages," he admits, but he's also planning to do two versions of that issue, one for a general readership and one for an adult readership. "I've got to tell that story in the straightforward manner I would do for myself, and I certainly owe it to the general readership, to the parents of the kids who get into the series, to provide a version that would be suitable for all ages."

In light of all that Stephen Bissette has endured and learned over the past few years, *Tyrant* would seem to be what he's been moving toward since day one, the logical result of his many trials.

"Actually it is," he laughs, "and it was pretty stupid of me not to see it sooner. Now I hope I live long enough to see it through." ▲



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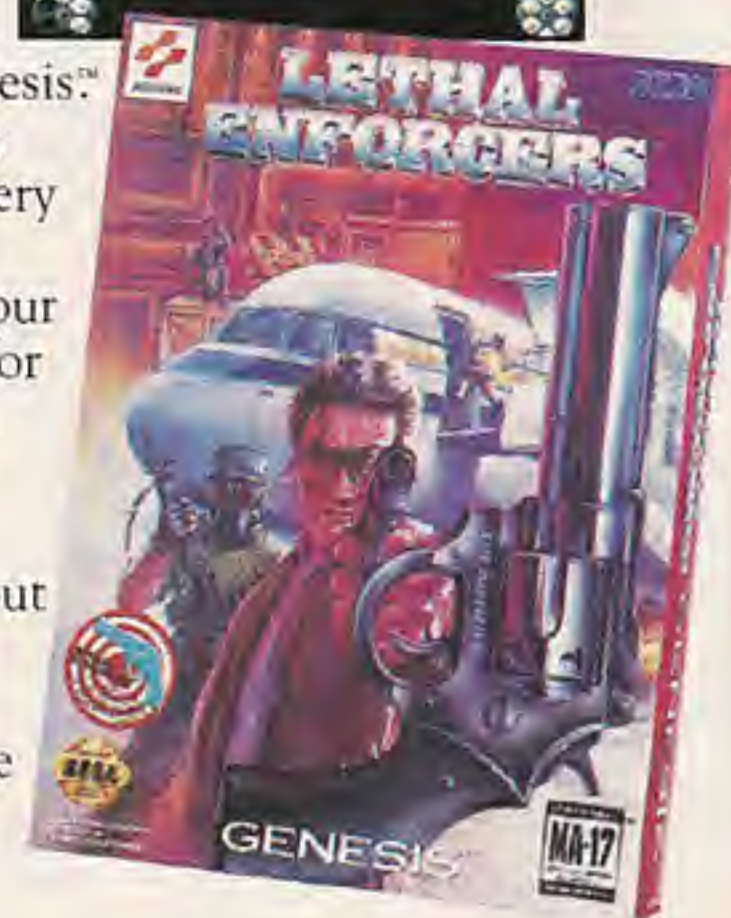
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Spotlight On:



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How a nice young man from Spain moved to Mexico, grew up on a movie set and became the world's most "marginal" artist.

By Steve Darnall

If you know comic books, odds are you know Sergio Aragones. For more than a decade, Sergio and writer Mark Evanier's *Groo The Wanderer* has been a constant breath of fresh air in a comics world dominated by heroes who take themselves way too seriously.

If you don't know comic books, odds are you *still* know Sergio Aragones. He's popped up here and there on television (most notably on *Laugh-In*, but more recently as himself on an episode of *Bob*) and in movies (as a desk clerk in the Redd Foxx film *Norman, Is That You?*). More importantly, his "marginals" have been a staple of *MAD* magazine for more than 30 years.

For all Sergio's accomplishments,

however, it's interesting to note that his family originally frowned on his career choice. "Not because they would stop me from doing what I wanted," he stresses. "It's because there were duties for me to finish college, to get an education. So the thought of me becoming a cartoonist—he laughs—when they have never had a rich cartoonist! An engineer, that would have been wonderful, but a cartoonist is the lowest thing you can aspire to."

One reason his family held such expectations for him is because the Aragones' were forced to make a living as immigrants. Sergio was born in Spain in 1937, at around the same time that Generalissimo Francisco Franco and his fascist regime took over the Spanish government. Given those circum-

stances, it made sense when Sergio's father took the family to the comparative safety of Mexico.

Since he was a child at the time, it took Sergio a few years to realize exactly what his family was leaving behind in Spain. "For every refugee from every political situation, there's always a dictator someplace that your parents fought," he says. "When they talk so much about something, being a rebel, you always want to know why. You study, you learn it, then you realize, 'Oh My God! They were right!'"

Sergio laughs about his own enlightenment, but he's well aware that the matter was—and for many people, still is—deadly serious. "When you see it happening again, with all the societies, you keep wondering 'How come we don't learn?"

SERGIO ARAGONES



"I told *MAD* it would be great if we could do a pantomime drawing so everyone could understand it."

Why doesn't the world learn from the mistakes?" It's already been 50 years, and there we are in Bosnia! The same things happening all over the place! It's horrid!"

Once the family was in Mexico, life calmed down for young Sergio. His father, a movie producer, had moved the family to a house across the street from a movie studio. "My early memories are of playing on the studio's sets," he recalls. "If I wanted to play cowboys and Indians, I went over to the cowboy set. It was a great youth. So movies to me, they don't have any mystery."

Having such realistic backdrops for his games developed his imagination, but Sergio credits his uncle for helping develop his sense of humor.

"My uncle was bringing me cartoons and humor books from Spain, and he would always bring them to me, because he knew I liked cartoons and I was making jokes all the time." Of course, humor magazines from a country run by a dictator weren't the world's most daring. "They were a very...white humor. They were very censored. I got cartoons from all over; from Argentina, from France, so my sense of humor developed in a very general way, not in a specific way. When you are raised in one particular country, your humor tends to be the humor of that country. Growing up in a country that gets influences from everywhere else, I got influenced mostly by every other culture."

One major influence came from the United States, especially the "generic comic strips," which the Mexican newspapers carried ("Bringing Up Father was called *Pancho Hermona*"). The adventure

strips, like *Prince Valiant* and *Tarzan*, made their points even in another language. Meanwhile, the humor strips were laden with American slang and often failed to survive the translation. "With humor, I knew that was not the gag that originally was intended, because it was probably a pun, and it was untranslatable, so it didn't make any sense in Spanish. So many gags were so dumb," he laughs, "that we figured it couldn't be that bad! Once I learned English, I went back to old books to see how badly they were translated."

One magazine in particular that lost something in the translation was *Mad*, which devoted itself primarily to attacking American culture. "I went to my friends to have them translate it for me, and it was so bizarre! My friends basically translated it with no nuances or subtleties or anything." When he went to work for *MAD* in 1962 he re-read the earlier issues "and I knew how much I had missed."

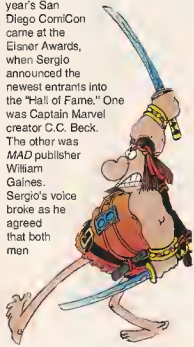
Even after re-reading the old *MADs*, there was one thing Sergio still couldn't understand—the jokes that lined the magazine's margins, most of which were related to movies he hadn't seen. "So I told them that it would be great if we could do a pantomime drawing so everyone would understand it. With a little reluctance, they would say, 'How can we come up with so many ideas?'"

Finally *MAD* agreed to publish the "marginals" until Sergio "ran out of ideas." About 30 years and thousands of drawings later, the ideas still come to him easily. "It's very comfortable for me," he admits, "and the more you do it, the easier it

becomes. [The ideas] come easily, at a good pace, and what I can't use at the moment, I store for future use."

One reason the ideas come easily to him is because of his early training in theater and especially pantomime, which had the same effect on his art as anatomy classes have on most comic book artists. "You learn your equilibrium, your balances, your physical forces," says Sergio. "So it is a great help. It helps you to understand all the levels of art, theatre and movies. All of them compliment each other, it is not just one art. The more you are related to [other arts], the more you can improve your art."

Perhaps the most emotional moment of this year's San Diego ComicCon came at the Eisner Awards, when Sergio announced the newest entrants into the "Hall of Fame." One was Captain Marvel creator C.C. Beck. The other was *MAD* publisher William Gaines. Sergio's voice broke as he agreed that both men



Spotlight On: Sergio Aragones

deserved the award and it was unfortunate that neither man had survived to claim it.

"He was like a father," Sergio says when discussing Gaines. "He'd take you to dinner and get the most expensive bottle of wine, then he'd charge you if you wanted to make a phone call."

Sergio has always enjoyed doing the marginals, but he's been no stranger to the world of comic books either: in the late '60s and early '70s he co-created two of DC's best-remembered, short-lived books, the western loner *Bat Lash* and the humor anthology *Plop!* "I always wanted to do comics," he says. "I grew up with them. I read them, and I enjoyed them. When I was a kid, I was always drawing my little adventures."

"The idea of comics was [to have] a character that was specifically created for doing a comic" which he would own outright. "So I sat there and said 'Okay, I want to do a comic. What do I do now? I just sat there and said 'Okay, what isn't there?'"

"I looked at what was in the market, and there was a little of everything but stupid barbarians," he says with a laugh. Out of that stupid-barbarian-lass climate, Sergio and collaborator Mark Evanier created *Groo The Wanderer*, the story of a relentlessly stupid warrior who cherishes nothing more than a good fraise—except for a good-sized portion of cheese dip. First appearing in *Destroyer Duck* (a benefit book done to help Steve Gerber in his crusade for part-ownership of his creation *Howard The Duck*), *Groo* went on to the late

Pacific Comics; eventually it became part of Marvel's Epic line, where it has been for the last decade. It's to Sergio and Mark's credit as artists that they were pursuing creator's rights at a

time when not many people were discussing the subject. It's to their credit as entertainers that they've

kept *Groo* so constantly entertaining—after all, the character is so primal that it could have become a one-joke affair in lesser hands. One reason it hasn't (Sergio maintains with a laugh) is that *Groo* is less a character than "just a catalyst. He's just there, you know?"

Everything is in relation around him, and he just screws it up or saves it or gives it a meaning. Once I did an issue without him and the town got destroyed regardless."

What Sergio's suggesting is that *Groo* is really the human equivalent of a Rube Goldberg device, where one action sparks off several other actions, which invariably lead to the final outcome. "Sura. He's not even important. I take a situation—the homeless [for example]. *Groo* will do this or that, and the story will happen."

"In the beginning it's hard," he notes, "because like children, you don't know what direction the character's going to take. But as the character develops, it's like children growing up. So after a little while, I just think, 'What would be a good plot? What are the latest things I need?'"

Aragones cites an example of the influence of today's world on *Groo*: "I'm very much opposed to the [NAFTA agreement] between Canada, the United States and Mexico," he says. "I think it's going to be dreadful for everybody, except for the very rich. So what I do is take *Groo* and build a bridge between two cities—*Groo*'s idea. Of course, the moral is 'With the good also comes the bad.' Think about it, you know? I'm not giving any answers. I don't know the answers."

One of the things Aragones enjoys

about comic books is the chance to work on a larger scale and in greater detail, than he could in the margins

of *MAD*. "It's a big difference between writing a comic book and drawing ideas for, say, the marginals. It's a whole world apart." In both *Groo The Wanderer* and *The Mighty Magnor*, Aragones almost always gives us at least one two-page crowd scene. Unlike a lot of crowd scenes in comics, however, everyone is clearly delineated and everyone is actually doing something. As a result, it's easier to make a logical

visual progression.

"Well, the answer is very simple," responds Aragones. "I transport myself there. See, they are so much fun to draw, that instead of [being a] drawing, it's an adventure. I go there myself! If it's a comic book convention, I am in that convention. I say 'What will happen here? There will be a booth. What will happen here? There will be this.' So I pencil everything, and then I start being there, and this is what I see while I'm there. In the battles, it's the same thing. 'This will happen, and this fellow will say this, and he will pass under the carriage, and these are the tracks of the carriage...' and so I follow it, you know? I'm there, in any scene you want, and it's fun. It's not a drawing, it's being there."

If Aragones weren't enough of an anomaly among artists, his love of crowd scenes would clinch it. "Because a large crowd usually represents a problem for [artists]," he notes. "They are not drawing a crowd; they have to draw a crowd because the story asks for one, so to them that's a chore. So what they do is just put little dots which indicate a crowd. But I'm drawing a crowd! I love it! I'm not suggesting it. Other artists are not short-cutting with it; it's just not important enough to many of them."





"See, crowds are so much fun to draw that instead of being a drawing, it's an adventure. If it's a comic book convention, I am in that convention."

For all of Aragonas' visual wizardry, *Groo* wouldn't be the book it is without the contributions of Mark Evanier, and Sergio knows it. "We have to mention Mark, because, as you realize, my humor is basically pantomime, and I need someone to really verbalize any of the gags I do. I write them the way I talk, and I know vocabulary, but I don't really have the time to put it in a comic form. So Mark Evanier is wonderful...he adds poetry and gags and makes it coherent. He makes *Groo* happen. So it works very nicely."

Having conquered the stupid barbarian market, Sergio and Mark were looking to expand their horizons. "We always wanted to do superheros," Aragonas deadpans, "but we never had a chance, because we were working very hard all over, and when Malibu asked us to do a project for them, we jumped at the opportunity, you know?"

The "project" turned out to be *The Mighty Magnor*, the duo's first superhero book. As you might expect from these two, however, *Magnor* is far from your ordinary superhero book: it's the story of two comic book creators who desperately need to come up with a new superhero, when *Magnor*—an intergalactic sol-

dier for an extremely paranoid ruler—literally drops into their laps. Now the boys have their hero, and thanks to their comic book collection, *Magnor* has an especially clichéd superhero vocabulary ("With great powers comes great merchandising offers...I need a place where I can be alone...A Fortress of Solitude, as it were...")

Perhaps the most encouraging aspect of the popularity of *Groo* and *Magnor* is that it gives the lie to those who constantly whine that "humor books don't sell." One reason that mindset persists, Sergio suggests, is because the main comic book audience—adolescent

boys—is at an age where it's very important to be serious. "You should remember that youth follow trends. A young man goes to school and sees his friends collecting comics, so he starts collecting comics. He doesn't read them, he doesn't care about them, he does it because it's a trend. Suddenly, out of a hundred of them, one of them likes it, and he will become a discerning person and start buying what he likes. But a lot of them will get bored very soon and start collecting baseball cards...or cars...or girls."

When it's suggested that his books actually sell pretty well, Aragonas responds "Compared to what? Not compared to Image Comics. I hope they last as long as *Groo* lasts."

"Humor in this country is very hard to sell," he insists, "because you can get it for free anywhere. If you want sex humor, you buy *Playboy* and get it for free [He means you get the humor for free, ya little gutter-brains—S.D.]. If you want intellectual humor, you get *The New Yorker* and you get it for free. Television is free, everything is free, so why should you pay for humor when you get it for free? That's the same reason there's no western comic or adventure comics, because you can see them on the TV for free. You cannot get superheros on TV because it's very expensive to produce."

After all these years, and with all the obstacles creators continually face, why does Aragonas stay with comics? "It's so comfortable. I mean, I wake up any time I want, I can sit by my pool, write stories, go to my studio, ink them...I don't answer to anybody." ▲

LINGUISTIC HIJINKS!

Sergio Aragonas has graciously agreed to help us with this month's Spotlight contest by offering an Aragonas original—a sketch of the artist, "posing" with his two most famous creations, *Groo* and *Magnor*—to one lucky reader. We'll award this ultra-super sketch to the person who can make the most words (of three letters or more) from the phrase:

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So pull out those dictionaries and start looking! When you've finished, send your lists by December 1, 1993 to:

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WE ALL GOTTA GO SOMETIME...



**Marvel
Takes the
Punisher On A
Suicide Run,
Leading the
Character Into
Uncharted
Territory...**

Frank Castle isn't getting any younger. He's a veteran of the Vietnam Conflict, which ended nearly 20 years ago. We're not saying that makes a person a senior citizen, but the aches and pains of aging can start to take their toll, especially after taking as many injuries as this poor guy has.

On the other hand, the criminals (or what remains of them) are getting pretty sick and tired of this guy. The Punisher has cost all of them way too much. This time, they're going to go out on a limb. This time Castle is going down. Or is he?

That's the essence of the story-arc called *Suicide Run*, a 10-issue crossover running through all three Punisher titles—*Punisher War Zone*, *Punisher War Journal* and *Punisher*.

Whose fevered mind could come up with such an evil plot to do in everyone's favorite vigilante? Responsible is the editor of the Punisher "family" of titles, Don Deley. Don challenged the writers with one question, "Can we come up with a situation where the Punisher's death might be of more strategic significance than his life?"

Those writers and artists met the challenge with a story whose first chapter ends with Castle entering the Manhattan Towers, a huge urban center resembling the World Trade Center, with a Deadman's Switch. That switch will remove the trigger to 1000 pounds of Semtex in the basement of the building.

Why is he there? The Punisher has gotten some rather obvious tips that a high level meeting of mob leaders is going to take place in this unopened building.

The meeting concerns a subject that Castle would find particularly disturbing. They're meeting to assassinate the Punisher, and they're using themselves as bait. They know he can't resist a chance to do them all in at once. That's what they're counting on. When Castle arrives, they plan to ambush him.

There's just one thing that they hadn't reckoned on; Castle is more



"CAN WE COME UP WITH A SITUATION WHERE THE PUNISHER'S DEATH MIGHT BE OF MORE STRATEGIC SIGNIFICANCE THAN HIS LIFE?"

than prepared to sacrifice himself to shut them all down for good. His plan is to blow up the building and take everyone with him, and that's just what he does.

Like we said before, they wouldn't dare kill off the Punisher, would they? It sure looks like they will.

Now that the Punisher appears to be dead, who will take his place? Who and why would anybody want to? A number of people will rise up to attempt to fill Frank Castle's shoes.

"We have one we're calling the 'Idiot Punisher,'" jokes Deley. He's a maniac who thinks anyone can be a vigilante.

There's also the "Yuppunisher." He's a yuppie who thinks he can kill off people who will help his businesses run better and make more money.

He operates under the guise of a vigilante, because he thinks he can escape detection and maybe even be applauded for it.

There's the female cop, Lynn Michaels, who you may remember from *Punisher War Zone*. Now, she has left the police force to become a vigilante.

"Payback" is a good cop who turned in some dirty cops. The end result of this action is that those some bad cops killed his family. Initially, he blames the Punisher for the death of his family. Realizing his error, he is going to be out there as a vigilante.

From England comes a black motorcyclist called "Outlaw." He's very young and very gung-ho. What are his motives for taking this task on?

Finally, a mob hitman joins in because it's basically good business. He cloaks his profession by being a vigilante. People don't realize that he's doing it for money. They think he's

doing it as misplaced altruism.

The culprits behind Frank Castle's last(?) mission are Chuck Dixon and Gary Kwapisz on *Punisher War Journal*; Larry Hama, John Buscema and Val Mayerik on *Punisher War Zone*; and Steven Grant, Hugh Haynes, Mark McKenna and Mike Gray on *Punisher*. The saga will be tied together by a series of covers created by Michael Golden.

It's been nice knowing you,

Frank. ▲



WHO WILL BE THE NEXT PUNISHER? YOU DECIDE!

Marvel wants the readers of HERO to decide who the new Punisher should be. Here's how to do it.

THE RULES:

Write a paragraph in 50 words or less explaining why you think a particular Punisher wannabe should be the real thing. You must print your entry on a postcard and include your address and phone number. Punisher editor, Don Daley, will read them all, tabulate the results and pick a winner.

Once again, here are the candidates:

1) THE IDIOT PUNISHER:

A maniac who thinks anyone with a gun can be a successful vigilante.

2) THE YIPPUNISHER:

His plan for success includes blowing away his business competitors.

3) THE FEMALE PUNISHER:

Ex-police officer, Lynn Michaels, may have been infatuated with the

'late(?) Frank Castle to such a point that she is willing to carry on the Punisher's war on crime.

4) PAYBACK, THE PUNISHER:

A good cop faced with a problem of corruption in the department that is so big that he must take drastic actions. He may have wanted to get the Punisher before, but now operates in a tribute to Castle's work.

5) OUTLAW, THE PUNISHER:

Mysterious motorcycle riding youth from the British isles who takes on the task for the thrill of it. Could it be too much for this gung-ho rebel?

6) THE HITMAN PUNISHER:

Possibly the most corrupt individual to attempt to take the Punisher's place. Will the skull emblem hide the fact that what he does is for business and criminal purposes?

NOW, YOU DECIDE!



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Signed, original Punisher art and the entire 10 issue run of *Suicide Run* signed by the creators!

2ND PRIZE:

Signed, Punisher cover stats and the entire 10 issue run of *Suicide Run* signed by the creators!

3RD PRIZE:

The entire run of *Suicide Run* signed by the creators!

Get started today! Marvel wants to hear what you have to say about the new Punisher! All entries must be postmarked by Dec. 1, 1993 and sent to:
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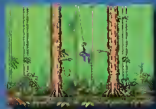
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FLAME ON!



Alex Ross and Kurt
Busiek unveil *Marvels*
by Steve Darnall

You've probably noticed when reading the adventures of a superhero—any superhero—that the reader gets to know what the hero, or any given member of the hero's supporting cast, thinks of the people around him (*Boy, do we get to hear what they think*). It's a very rare occasion when that table is turned, and we get to hear what the people think of the heroes. That's the angle for what is undoubtedly one of this year's most eagerly awaited projects: *Marvels*, a four-issue mini-series by "Cumudgeonly" Kurt Busiek and "Adequate" Alex Ross.

Marvels follows major events in the Marvel Universe as seen through the eyes of an ordinary man—a newspaper photographer who has always seen, but never met, the heroes and villains of the Marvel Universe. It's a refreshing change in an age where it seems there are more people in the comic book worlds *with* super powers than *without*.

The idea for what would become *Marvels* actually started in the same way as the Marvel Universe: with a man on fire. In 1990, artist Alex Ross was painting a cover for the trade paperback version of a mini-series he'd done called *Terminator: The Burning Earth*. The painting featured a Terminator skeleton walking through a wall of flame. Sorta reminds one of the Human Torch, thought Ross, and something clicked. A month later, he had an eight-page painted story, re-telling the origin of the Human Torch.

"My original concept was a revamp of *Marvel Comics* #1, to be called *Marvel*. I wanted to do a painted book featuring the two main characters who appeared in that book"—Carl Burgos' Torch and Bill Everett's Sub-Mariner—but "I expanded the idea to include a number of characters that I felt were truly original concepts." At the time, Ross concedes, he had no direction for the book, but the idea of "original" heroes was foremost in his mind.

"That's the attraction of the *Marvels* series," he says. "The more you go back in time, the more you find the original, pure concepts of some of these characters. That's what I hate about current superheroes. I mean, please tell me if you've seen a new idea in the past 20 years! It can't be done! If you come up with one, you should alert the media immediately!"



The Human Torch, a man on fire.
Hey! That's gotta hurt!

"In a sense, almost every angle of the superhero has been examined. I certainly don't think they're invalid anymore, or that there aren't good stories left to be told, but there sure as hell aren't enough to support 2,000 books."

So, armed only with the knowledge of what he *didn't* want to do, Alex took the Torch story to veteran Marvel writer Kurt Busiek. The two had worked together earlier when Ross did a story for a Busiek-edited anthology, *Open Space*. Busiek loved the art, but had doubts about selling an anthology with no real connecting thread.

"Basically," Busiek jokes, "my question after he'd outlined his story was 'So what are we gonna call this book? *Ten Heroes Alex Likes*? Where's the concept? What's the idea?' (For his part, Ross suggests that he came up with the series title *Marvel*; all Kurt did was add an 's'). Alex did have one possible link for the stories: a photojournalist whose various assignments included some of the pivotal moments in Marvel Universe history. More on that later.

While these two men were trying to hatch a series between them, Marvel editor Marcus McLaurin had gotten hold of the eight-page Torch story. According to Busiek, his response was along the lines of "Wow! Is this just some stuff you did, or is this for an actual project you want to do?" It was for a project,

Alex and Kurt maintained, only "Once we needed a proposal, we started going. 'Well, what the hell are we gonna do?' With the aid of McLaurin and Marvel Editor-in-Chief Tom DeFalco, the idea was developed and sold. The photographer, who was originally going to be on personal terms with the heroes, became (at DeFalco's suggestion) just a regular guy, who didn't know about Tony Stark's heart or Peter Parker's radioactive pal.

With the final alterations made, Busiek and Ross—and Marvel—had a proposal which made everyone happy.

AND NOW, ON TO OUR STORY...

With photojournalist Phil Sheldon as the "hero" of the story, *Marvels* takes the original concepts of the Marvel Universe one step further. "Stan Lee, and most of the writers who came after him, have been very good at making you feel what it would be like to *be* these guys," Busiek notes. "My concern was 'What would it be like to be in a world where these people are real? What would it be like to be in a world where these heroes are real? What would it be like to be on the bus, where you can't get to work because

The Thing is fighting The Hulk in the middle of Manhattan?"

"Over the years," Ross adds, "we've obviously gotten the perspectives of people in a supporting cast, but it's not really the same thing as saying 'Here's the perspective of somebody who's living in this world, who doesn't know these characters personally.' If you're Spider-Man, you know why you do this or that, whereas to somebody on the street, you might be the earliest thing he's ever seen. Especially the Human Torch—Hey, the guy's on fire! You don't necessarily know that he's an android, or that he has good intentions, all you know is he's hot! You don't want to get near him!"

Phil Sheldon's role in the series, then, is as a representative of those who don't know the inner workings of the Marvel Universe's heroes—you know, those folks who don't read comic books. "Phil has a lot of individual quirks," Busiek admits. "He's Jewish, he's a child of the 20s and 30s, he's married, he lives in the suburbs as of issue 2, but Phil is our window into the normal side of the Marvel Universe."

When *Marvels* 1 begins, the year is 1939, and there isn't a super hero in sight. "At the start of issue 1," Busiek says, "the depression was fading and America wasn't in World War II yet. The mood was definitely one that America was sort of young and brash and couldn't be beat. We were the biggest kids in the playground." That changes forever when Dr. Phineas Horton unveils his new



Prince Nemor, The Sub-Mariner, makes his Broadway debut to a less than appreciative audience.



Two highlights from *Marvels 2*: America meets the Sentinels...

android creation, The Human Torch. Soon after that, Prince Namor of Atlantis—The Sub-Mariner—makes his first appearance on terra firma. When the sociopathic Namor meets the fiercely protective Torch, and a dramatic, chaotic battle ensues, it's a sobering moment for the citizens of America.

"All of a sudden, we're *not* the biggest kid in the playground anymore," Busiek notes. "We're standing on the sidewalk watching while these guys fly around. They might destroy our city and kill us all, and there isn't anything we can do about it."

Of course, after the Torch and Sub-Mariner appear, the floodgates begin to open. Before long, Captain America has made his debut, and when World War II actually begins, The Invaders—a group of Marvel heroes banding together for the first time—are formed.

That's the plot, Busiek explains, but it's not the story of *Marvels 1*. "On a thematic level, what it's about is America getting used to the idea that there has been a major change, that there are these creatures in the world and they're not going away."

More than one person has described *Marvels* as being a history of the Marvel Universe. "It isn't," according to Busiek. "It touches down on various important parts of the Marvel Universe. If this were a history of the Marvel Universe, there would be certain stories that we could not leave out. The history of the Marvel Universe is the canvas.

Basically, what this is is a novel, the story of one man's life that takes as its scope the broad picture of the Marvel Universe."

The fact that Busiek and Ross aren't tied to a year by year re-telling of Marvel's history enables them to jump about 20 years between *Marvels 1* and 2. "We more or less skip the 50s, when not a lot was happening for Marvel, super hero wise," Ross notes, "and we return in a good year, 1964, when Marvel—mainly Ditko, Lee and Kirby—had gotten together this amazing universe of characters, many of which were brilliantly original and incredible takes on the superhero formula."

When *Marvels 2* opens, Phil Sheldon is a well-to-do photojournalist with a wife and two children, and in a real comic book anomaly, he's actually aged 20 years in a 20-year period! He's also seen heroes come and go, including—at the start of *Marvels 2*—The Avengers. "One of the things I'm concerned with doing at the beginning of every issue is making it clear what the status quo of the world is like," Busiek says. "At the beginning of issue 1, there are no Marvels, so it doesn't matter. At the beginning of issue 2, the Avengers are fighting the Masters of Evil in Manhattan, and several reporters are covering the story. There is very much this feeling that the Avengers are *our* champions. The feeling in the world is that there are creatures out there, but the



...and The Avengers meet The Beatles (look closely!)

Avengers, The Fantastic Four, they're *our* heroes. They will defend us. That feeling sort of splits into two strains" as two events take place simultaneously. One is the wedding of Reed Richards and Sue Storm, which Busiek calls "The biggest romance on the planet. Every magazine in the world wants them on the cover." At one point we see a crowd of well-wishers and fans outside the Baxter Building. Ross, who loves a good cameo appearance now and again, has worked the Beatles into the scene. Which makes sense when you think about it. Sure, the Beatles were great, but in a world of Marvels, they'd be just another pop band (They're among the guests at the wedding—as are, of all people, Dick van Dyke and Mary Tyler Moore).

The other major event of *Marvels 2* is the arrival of the X-Men, which causes unrest among the populace as a whole. "People are fearing that the mutants are monsters who want to kill us all. We try to differentiate why the public feels one way over. Captain America and Mister Fantastic, and another way toward the mutants." At first, Phil is one of those who feels differently, but when he comes home one night and finds a runaway child—who happens to be a mutant—hiding in his basement, it forces him to examine his own dichotomous feelings, especially when the mutant-hunting Sentinels make their first appearance.

"The third issue deals with how



If you're Spider-Man, things actually get worse from here.

that attitude changes as people get used to this sort of thing happening in the world." When issue 3 begins, the wedding of Reed and Sue is a thing of the past now, and, in Kurt's words, "People are looking for the scandals." The Avengers have been accused of actually being supervillains who rig fights to win public respect, Nick Fury's SHIELD has yet to come public about their activities, and Tony Stark is being investigated by Congress for refusing to reveal Iron Man's identity.

"After the wedding, people start wondering 'Well, what are they really like? What's their agenda?'" Busiek observes. "At the start, Phil is working on an article for J.J. Jameson called 'Is Tony Stark Trying To Buy Respect?' Tony Stark's paying for Iron Man, he's paying for the Avengers, he's creating weapons for SHIELD—what's he doing this for? It can't be out of the goodness of his heart. Nobody's that nice."

"Phil has a negative opinion of Stark and his company," Ross adds, "because he doesn't have the missing link that the reading audience has."

So, Tony Stark and The Avengers are being viewed as villains instead of heroes. And then? And then?

And then along comes Galactus. Now even the heroes are in awe. "All of a sudden, the world is coming to an end, and everybody knows it," says Busiek (who, thanks to Alex Ross, makes a memorable cameo in this story as a wine waiter for the end of the world), "and the only people who can save us are the Marvels [specifically the Fantastic Four]. Whatever attitude people were feeling is swept away by the danger, and they're virtually praying to be saved."

It wouldn't be giving too much away to say that the FF prevail, and Galactus does not actually eat our planet, but the public is not exactly long on gratitude. "When they get saved, it's kind of embarrassing, you know? Instead of feeling grateful to the FF forever and ever, the feeling is 'Well, it must



Photographer Phil Sheldon, the "hero" of *Marvels*

not have been that dangerous."

"This is the point where Phil starts to diverge from the general public feeling," Busiek adds. "He knows this really did happen, so when he sees people go 'Well, maybe they didn't save us,' he gets mad."

"Kurt did a fantastic thing in issue 3," Ross says. "We get to meet Peter Parker, with no link to Spider-Man. All we see him as is a sort of leech, taking pictures of Spider-Man to sell to his publisher, who hates him and wants to defame his image. All we see is this punk kid, and Phil thinks 'If I were Spider-Man, I'd nail that guy!' I thought that was one of the most fantastic perceptions."



The author of this article finds it cheaper to make his long-distance calls on the *Daily Bugle's* telephone.

Phil's anger at the public's ingratitude leads into the events of *Marvels* 4. By the time The Avengers are cleared of criminal charges, they're in outer space, fighting the Kree-Skrull War. "Now they're trying to save us all," Busiek says, "and if they lose, we will have no warning."

Phil wants to help the heroes' collective reputation by clearing Spider-Man of the charge of murdering Capt. George Stacy—father of Gwen Stacy, Peter Parker's fiancée. His last scheduled interview with Gwen is interrupted, however, when she is kidnapped by The Green Goblin. "Phil goes off on the trail," Busiek explains, "sure that Spider-Man's going to save Gwen Stacy, because that's what the Marvels do." Alas, as Spider-fans know, the web-slinger fails this time, and Gwen dies at the Goblin's hand.

So what finally happens to our lead character? "Phil's attitude definitely evolves with the times," admits Busiek, who hesitates to go further for fear of revealing the series' ending.

Of course, Curmudgeonly Kurt is the first to admit that *Marvels* wouldn't have been the same book without the breathtaking artwork of Adequate Al Ross. "Every time I see more pages, I'm just stunned," he raves. "When I write a script, I visualize it in my mind, but I'm not a professional artist. Not only is Alex a brilliant artist, but Alex is so realistic an artist that when I see the artwork, all of a sudden the characters have become real."

Ross will not be painting the second *Marvels* series; rather, Busiek will collaborate with another painter/artist, Tristen Shayne, on a story that Busiek calls "the story of the Marvel Universe as seen through the eyes of a fringe participant"—in this case, a policeman and his brother. However, that's still a long way away, and both Busiek and Ross are more than willing to bring *Marvels* to the world.

"I've had people tell me *Marvels* is the best work I've ever done," says Kurt, "and my immediate reaction is 'Gee, I hope people think so!'"

"This is something that really allows both of us to put our heart and soul into it," adds Alex. "It's challenged us; it's given us the opportunity to show our talents at their best. He realizes it, and I realize it." ▲



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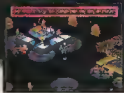




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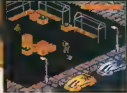
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Bringing

SUPERMAN

back to Life

Any joker with a plasma packet can bring a sea monkey back from the dead, but it takes a skilled surgeon to retrieve a human soul from the great beyond, let alone that of a super human.

In the case of Superman, a team of specialists came together from three countries to breathe life back

into the Man of Steel using a unique method of collaboration which few teams have ever exhibited.

Those performing the operation are the highly skilled writers, pencilers, inkers and editors of the Superman titles, led by the chief of surgery, Mike Carlin.

They are literary surgeons, faced with the meticulous task of intertwining four distinct books into one epic tale.

Dan Jurgens, story end layout men for *Superman*, explains the extremely delicate operation that the group used so successfully to bring Superman back from the afterlife: "Generally, we all got in a room and toss around story ideas. A lot of times we disagreed, had some big fights, and the last person left standing was the winner and ultimately got their way."

Jon Bogdanove, *Man of Steel* penciler, explains, "It's like any family...we have our dysfunctional moments."

All right, so the operation isn't as delicate as it seems. However, the creative people behind the death and resurrection of the world's most famous superhero had a unique method of



working which required a chemistry found nowhere else in comics.

The actual process began with the annual summit meeting that focuses everyone's attention on the next year's worth of plots for the Superman books. The foundation for all the adventures yet to come are generated from this meeting of minds.

"It's like making soup," Bogdanove, says, "You throw your ideas into the pot, and the form you throw your ideas in as may come out as something completely different, but usually better—the flavors, they mingle, they meld and become something wondrous."

Karl Kesel, writer for *Adventures* and the upcoming *Superboy* title, says, "A lot of the work was done in the summits. We framed the house in the summit, even though we didn't know what the house would look like."

With what Bogdanove calls "18 divergent, artistic egos crowded into one room," keeping these sessions from exploding into anarchy was no easy task. Editor in chief, Mike Carlin, was often forced into playing the role of mediator.

"That's one word for it," Carlin explains, "babysitter, mediator, cheerleader—I'm all those things, and also bad-cop."

"The hardest thing is getting everyone to think something's a good idea, because we all have to be looking in the same



direction if we're going to go in the same direction," Carlin continues, "I had to put together a crew that works in the same or similar style, even though their specific artwork or writing styles were different."

This "breed ground" for ideas also helped with the continuity of books, a factor that was integral to the *Reign of the Superman* storyline.

"I hate continuity," Carlin admits, "I have always hated it. I think it's a necessary evil. It's where all of our mistakes happen—Superman had a ripped up cape at the end of the last issue, and it's completely fixed on this issue and he's in the same exploded pit. Specifics like that are unfortunate, but they're a reality of the way things are done."

Part of the reason behind the success of the brainstorm sessions is that it allowed each person involved in the book to contribute ideas. This was evident from the very first meeting in 1988.

Carlin recalls going out to dinner with Jerry Ordway, George Perez, Roger Stern, Kerry Gammill and legendary penciler, Curt Swan, during a Superman convention in Cleveland where they all plotted an annual.

"It was invigorating," Carlin says, "it went totally smooth even to the point where Curt Swan was contributing ideas, which led me to believe it's the best to include everybody, even if you don't think they're going to say a word."

"I asked Curt how that compared to plotting in the old days, and he said they wouldn't let him join in," Carlin continues, "He really had a lot of fun, and it started us off in the right direction."

As with any successful operation, there is usually a downside. Surgery leaves a nasty scar as a perfectly healthy tom goes under the knife to

get at a trouble spot. It is a life saving procedure, but seldom leaves the patient at full-power. At times, the same could be said about the Superman books.

"At times, it forced us to live in a permanent state of compromise which is extremely frustrating to me, and I'm sure it is to others as well," Jurgens says. "I think by doing that, we took the edge off stories sometimes."

Man of Steel writer Louise Simonson says the technique "...took a little while to get used to,

EVEN SUPERMAN NEEDS THE RED CROSS

Although he's known as the "Man of Steel" Superman has had his share of traumatic experiences through the years. Here are just a few of the many ordeals Supes' has suffered during his career.

Bill Shatner
Superman



Invisible
Superman



Chief Sitting
Superman



Ben Hur
Superman



Hallucinating
Superman



HEADBANGIN' MAN OF STEEL

Don't cry Lois, Superman's back now. You just have to deal with his newfound interest in heavy metal music and the new hairdo.



because I was used to doing—well not quite everything I wanted, but I think having fewer people in the pond. There were not so many books to keep track of."

"It took some getting used to, but it's really a very enjoyable way to work, particularly when you like the people you're working with and admire their work," Simonson explains.

"You had to not be too married to your ideas," Bogdanove adds.

This type of compromise is best illustrated with the death of Superman and the *Reign of the*

Supermen series.

"Every team had a different unbelievable way to bring him back," Simonson says. "We all kind of pooled our ideas and came up with the *Reign of the Supermen* and the real Superman coming back."

"There was a big fight over what Doomsday should have been,"

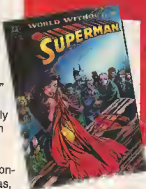
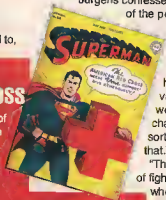
Jurgens confesses. "A couple of the people in the room thought Doomsday should be a highly motivated and well-spoken character, all sorts of stuff like that."

"There was a lot of fighting about where he might have come from," Jurgens continues, "a lot of things that fall into that category which were later done away with. It's not that they were necessarily bad ideas, but we had to come to a consensus."

Jurgens also adds that there were more than the four Supermen who temporarily replaced the original, "A lot of different stuff went up on the board...it wasn't just the four that finally appeared, there was Little-Boy Superman, Rock-Creature Superman, stuff like that with a lot of different possibilities that were then narrowed down to the four everyone eventually saw."

Although their original ideas had been altered, each book's crew was able to maintain a sense of individuality in their interpretation of the alter ego Supermen in *Reign*.

"There were a lot of different approaches to take, and everybody wanted to do something different," Bogdanove explains. "One of us did the Superman that was the power, Weezy (Louise Simonson) and I did the Superman that was the heart, another one of us did the



severe, justice side of Superman, and yet another did the fun part of Superman...and we all got to do pretty much what we wanted in a way that served to sort of illustrate the various aspects of the character, and we found a way to tie it all together.

"The one thing I was really interested in was finding out what makes Superman so super?"

After evaluating the costume, powers and identity, Bogdanove changed his build, height, weight, looks, race, and powers, except what he felt was most Superman.

"It's really a sense of compassion," he explains, "Weezy's take on Superman is really good, [he's] a guy who's overburdened with compassion and feels that if you have the power, whatever power you have...you've got to use it to the max to help make the world a better place. Just as Batman is driven by revenge, Superman is just as driven by compassion."

"He has been misinterpreted as a character so often and for so long," Bogdanove continues. "It's easy to misinterpret the character of Superman, the complexities in the character, and just see him as a big blue boy scout. That's always been a frustration for all of us, and a big motivation for the way we've always worked on the book."

Regarding Kesel's and his choice of the clone, Grummett says that based on other projects, "[Karl] seemed like the natural one to write it, so we came up with the Superboy idea, and I designed him on the plane on the way home...and that was pretty much the final version that we saw."

No story in comicdom has ever received as much national, if not worldwide, attention as the death of Superman.

"It's unfortunate, I think, that deaths always attract attention, probably because Americans don't deal with it very well," Stern says, "If someone, a

beloved movie star, a former president, whoever, dies, it's automatically news, and that was the case with Superman. The thing is, you can only do it once."

"He's not the first guy to die in comics, but Superman as a cultural icon, he's been really a part of our national identity, and I think this whole death thing really illustrates that," Bogdanove explains.

"He represents what America would like to think of itself as," Bogdanove continues, "hugely powerful in the world, yet brilliant and compassionate and always doing the right thing. What does it say about America when Superman can not only be hurt and bleed, but die—killed by somebody bigger. I think that, sociologically, is what makes it such a big deal."

Action Comics writer Roger Stern views the phenomenon a bit less philosophically, "A lot of it was due to a slow newsday," Stern hypothesizes. "If anything had happened that week—if Clinton had come up



Adventures of Superman writer, Jerry Ordway.

"Every year, Jerry says, 'Hey, let's kill him...' and this year we said, 'Hey, that's not a bad idea' she laughs.

"Once we started thinking about not only the death story, but particularly the aftermath stories, we really knew that was something we wanted to do," Simonson says.

What really killed Superman? Marriage.

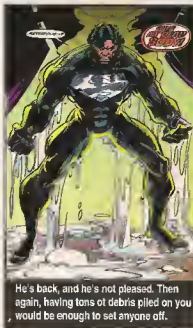
Deciding to delay the wedding of the century until the *Lois and Clark* television series was able to develop its characters, Team Superman was stuck with finding a completely new plot line.

Cerlin explains, "We decided to hold off and we basically said, 'All right, now what are we going to do?' and somebody yelled out the classic, 'Let's kill him!' I said, 'Okay, then what?' and when we came up with the funeral story, we really knew we had something."

The biggest undertaking of this team of creatives was not killing Superman, but bringing him back.

"The only thing we put pressure on ourselves to do was not to cheat anybody with the story," *Adventures* penciler, Tom Grummett, explains. "We didn't want him just sitting up in the coffin and saying, 'I'm back!'"

Bogdanove agrees, "We couldn't in one issue have him come back from being dead, and the next issue everything back to normal as if nothing had ever happened. We really thought it was necessary to play this



with his whole cabinet, if Bush had barricaded himself in the White House and said, 'I'm not coming out,' no one would have paid any attention."

"The cynics of the world have accused us of doing this just for money," Carlin says. "The first thing I say to that is, 'So,' the second thing I say to that is 'I swear to God, we wrote every

thing out as much as possible and in such a way as to make it real. Okay, so it's implausible that people come back from the dead, but it's also implausible that people fly. However if both of those things can happen, you've got to make the human reaction to all that real."

"The actual death of Superman was just a sludge," Bogdanove continues, "the real story...was showing the world what it would be like without Superman."

According to Stern, the world was a happier place with Superman in it.

"In all of the tours and appearances that I made, I only ran into one or two people that didn't want him back," he explains. "Everyone else was saying, 'Oh, you've got to bring him back, you've got to,' which was great, because we wanted to."

"If everyone said, 'Good, keep him dead,' we would have been in trouble," Stern laughs.

Some have said that Superman was never truly dead, but at an exclusive Rogaine treatment center in which he donned a less flamboyant costume to avoid publicity.

The writers and artists have a different theory on the newer, hipper, longer haired Superman.

"It just seemed like his hair might have grown longer while he was dead, because your hair keeps growing after you're dead," Simonson explains. "We've run into a number of women who think he looks like a real hunk this way."

"Jon Bogdanove drew the black uniform in a sketch at the meeting in which we decided to come back with the four Supermen," Jurgen's says of the return look. "I was drawing *Superman 81*, and I knew that eventually we were going to go back to the regular costume which bummed me out. I really wanted to do something different, so I started drawing him with longer hair."

Bogdanove agrees, "I think every one of us has wanted to play with his costume from time to time—we've don't really want to get rid of his classic one, but it's fun to play with his appearance."

"I think the longer hair is sort of a metaphor for rebirth...it's like renewed life," Bogdanove continues. "It's almost like he's younger because he's been reborn, so the longer hair is kind of a way to illustrate that. Besides, I've always wanted to draw Clark with a ponytail."

He jokingly adds, "I have a pony-

tail...I'm sure that has something to do with Supes getting longer hair."

After saving the world for over half a century, cheating death, and capturing the undivided attention of mainstream America, what could possibly lie ahead for Superman?

"I think we'd be kidding ourselves if we had the arrogance to think we could top the death on command," Carlin says.

"[The marriage] is a story that we really want to do," Bogdanove explains. "I don't feel, as many critics have, that you destroy the essence of the relationship between Clark and Lois by marrying them off. I don't think that marriage marks the end of the interpersonal drama."

The Death has spiked interest, not only for Superman, but for related titles as well.

Jurgens is working on a three-part Doomsday prestige series featuring the rematch of the century as well as the origin of the villain, Superboy and Steel will each be getting their own books, and Stern will be writing a Supergirl mini-series.

"We'll be seeing some big changes in Supergirl," Stern says, "She'll discover that Lex Luthor isn't the really swell guy she thinks he is. Once she finds that out, it becomes very unhealthy to be Lex Luthor."

"We're going to put Luthor through the ringer this year," Carlin confirms,

"Luthor's going to have a rough year—he's had it too easy."

With all the Superlives emerging, Carlin feels that the strengths of the characters will save them from overkill.

"I think Steel and Superboy are really different than Superman personality-wise, costume-wise, power-wise," Carlin explains, "they're not even what the old Superboy, and even Supergirl were—they were carbon copies. These guys have something to say that does not compete directly with Superman."

"I do think there is room for good characters and good comics out there, and if people are going to buy the other companies' rip-offs of Superman, they might as well buy ours as long as we're doing a good job on them," he adds.

Superman has gotten a new lease on life, and the new readers attracted by his death seem to have rejuvenated his books as well.

"What I love is that a lot of families are reading Superman," Stern says. "I've been to store appearances, conventions—whole families, Moms, Dads and kids and even aunts, uncles and grandparents are...reading comics together."

"I do appreciate the people who are going to be sticking around now that the real Superman is back," Carlin says. "I think that we've

The SUPERMEN

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SUPERCALVIN

Don't you dare call him 'Little Boy Superman!' This dude's not in the mood after losing the Superboy gig. Look for Spaceman Spliff vs. Superboy in *Wrestlemania*.

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ZERO

history is in the making...

HOUR

dc's plan to rewrite its origin

By Paul Grant

Once upon a time in the DC Universe, there were a multitude of Earths, so many that they needed hyphens and numbers or letters as part of their names. Earth-1. Earth-2. Earth-S. Earth-F. In retrospect, they seemed almost infinite in variety. Then, in 1985, they went away (thanks to the *Crisis on Infinite Earths*), and supposedly left one unified Earth in their place. In the years since the event which merged all those Earths, however, the multiplicity of dimensions has been replaced by a multiplicity of possible futures. Figures like Monarch, Lord Chaos, Glorith and Valor co-exist in ways that cannot be reconciled. Time appears to be out of joint, and things will get worse before they get better. There is a new crisis on the horizon.

Zero Hour: Crisis In Time is slated to be a 5-part limited series, written and pencilled by Dan Jurgens, that will result in a major restructuring of the DC Universe. DC has scheduled the mini-series for weekly publication in July and August of 1994. To reflect the "countdown" suggested

by its title, *Zero Hour* will begin with issue 4, to be followed by issues 3, 2, 1 and finally (and fittingly) *Zero Hour 0*.

Zero Hour was originally the brainchild of *Superman* writer/artist Dan Jurgens, an idea he first suggested to editor Mike Carlin at the 1992 San Diego Comicon. "Since the *Crisis on Infinite Earths*, DC's continuity has become progressively more complicated on a yearly basis," Jurgens says. "No one could really get any kind of handle on it at all. It became apparent that something had to be done, and I said 'Let's find a way to take everything apart and put it back together so it makes sense. We owe the readers that.'"

Crisis on Infinite Earths gave DC a clean slate, Jurgens notes, but that slate became just as complex as it was before the elimination of the alternate dimensions. "I think *Crisis*, in and of itself, accomplished a lot. The problem is what happened afterwards. If, at the same time as *Crisis* #12, John Byrne had done the *Man of Steel* mini-series, the new *Wonder Woman*, *Hawkman*

and *Green Lantern: Emerald Dawn* debuted, it would have become clear how everything fit together. That's not what happened. We kind of limped along and lurched from character to character, and each one had a restart without thinking of how it affected the overall tapestry. Events in *Superman* affected the Legion of Super-Heroes. They said 'Ah, we'll fix it later,' but the fix had its own set of problems, which affected the entire timeline. It just got progressively more complicated."

One particular retroactive change brought it all into focus for Jurgens. "We were working on some *Superman* stuff," he recalls, "and we wanted to harken back to a Superman/Hawkman story that John Byrne had written [*Superman* 18], where Hawkman took Superman to Krypton and they found it wasn't just a gaseous ball. I think it was one of John's best stories, and we couldn't use it because Hawkman wouldn't have that now! It was no longer consistent with Hawkman's story, and that was only, what, a year and a

Hour

half before that? When we get to the point where we can't even use stuff from our own recent past, that's bad."

The basic premise of *Zero Hour* is that something has gone terribly wrong with the DC Universe. As Jurgens observes, "There are a lot of ways to say that time is out of joint. The trick is to make a story from this concept that's still enjoy-

The basic premise of *Zero Hour* is that something has gone terribly wrong with the DC Universe. As Jurgens observes, "There are a lot of ways to say that time is out of joint. The trick is to make a story from this concept that's still enjoyable, and then to put it back together with consistency."

for all that. It's not just that they decide to come back to the current era; there is an event here, something in the timestream that was so big, and gave off so much energy and chaos, that it's almost in the previous DC crossovers such as *Crisis*, *Legends*, and *Millennium* crossed over into other books while still in progress. *Zero Hour* will be largely self-contained. At the same time, there will be major elements that will be reflected in the individual books, and Carlson will work with the other editors towards that end.

"In *Zero Hour*, the timeline may collapse upon itself, and we will see the ramifications of that in other individual books. The *Legion*-related books will be affected by this scenario, and so will *Team Titans*, since it deals with time travel and displacement. Beyond that, we'll still trying to coordinate.

"The best way," Carlson adds, "is to include as many of the rest of the books as we can. Obviously, some will be less effected than others depending on what happens. The entire DC Universe will be affected by what happens here, it's just a matter of to what extent it will happen in each series."

Whether *Zero Hour* will have any effect on the Vertigo titles is still uncertain. "As of right now, probably

not," is Carlson's answer, "although some of the shared characters will probably be involved in it at some juncture. There's a number of mystically oriented characters who are shared between Vertigo and the DC Universe, and I'm not going to preclude using them. They may show up in *Zero Hour*, but it probably won't affect any of the Vertigo titles *per se*."



able, and then to put it back together with consistency." At this early date, much of the plot has not been resolved, but Jurgens essentially wants to create a scenario in which all things are possible.

Things are going to get progressively weirder as the timestream goes out of control. "If we look at time travel in the DC Universe," Jurgens explains, "we have an, almost ridiculously large number of characters who have journeyed back in time to the current era. We have my creation, Booster Gold, the various Teen Titans groups, and virtually every Legionnaire has gotten in that bubble and come back for some reason. They never go back to the Old West. They never go back to 2099 to be in a Marvel book. They come back to Now. What I want to do is create a rational explanation



Jurgens agrees: "The Vertigo titles have always been and will always be creatively driven from their own perspective. I think the best thing to do is leave them alone." Still, Carlson notes that any Vertigo folks who want to play along are welcome to do so.

Understandably, *Zero Hour* has met with some resistance from creators. "The big thing I often heard, when we started talking about this," Jurgens recalls, "was 'What are the other creative teams going to think? Are they going to feel threatened? Is the specter of change going to hang over them?'" Jurgens suggests that *Zero Hour* is less a threat than it is "a great opportunity to the writers and editors and artists to really go out and challenge themselves and push a little bit to see what they can come up with. It's a challenge, not a



burden.

"You don't just sit down and say you're gonna do it," Jurgens concedes. "Certainly, I can't make any decisions by my lonesome, like 'All of a sudden Green Lantern grows a fourth arm and can wear three power rings at once! What a great new character! This has to be a totally cooperative effort, and yes, that takes time to set up. I think what has to happen is that each editor has to go to their creative team, whether it's a new one or an existing one, and say 'What do you think?' Then they have to come up with their own game plan, and the editor takes it into the editorial meetings and starts to put the little bubbles on the flow chart and see what they can come up with."

Another obvious concern is fan reaction to what could be construed as yet another major retroactive continuity change. "I'm certain everyone will fear that this automatically means characters are going to die all over the place," Jurgens concedes, "or that this will be a massive overhaul and we're going to throw out years of continuity on, say, *Superman*. I can hear it now—they'll come back and say 'You're going to erase *Superman's* continuity so he never died so you can kill him off in another five years.' That does not necessarily have to happen. There is a way for that which makes sense to stand."

In the year preceding *Zero Hour*, readers will continue to have ample opportunity to look for clues to the nature of the upcoming timescape. "What is happening now in *Valor* will have definite ramifications on

the *Legion* books, and ultimately the entire *Universe*," confides Carlson. "You're seeing some clues in *Valor* that indicate the *Universe* is not quite right in terms of its time orientation. It's not obvious yet, but it will be at the end of the six-issue "D.O.A." storyline. I'm also encouraging other editors to play with this idea; and they seem pretty gung-ho for it. We may not see a lot of the things popping up until shortly before *Zero Hour* starts, but I think you'll see some interesting things."

New series have been launched following most of DC's major crossover series, and *Zero Hour* is no exception. At this point, no details on specific titles are available; however, DC has no plans to do a blanket relaunch of existing series. In other words, it one month features a flood of *Zero* issues, it doesn't mean that the next month will see a flood of number ones.

Jurgens, in particular, is not a big fan of retro-numbering: "I think it gives you a short-term victory, but you may suffer from it in the long-term. When I took over *Justice League*, for example, there was some talk of starting over with a new # 1, and the only reason I would have embraced that is because I didn't want to do what Keith [Giffen, the plotter for issues 1-60] was doing before me. I'm not that kind of a writer. Ultimately I just said 'Aaah! It's issue 61, that's close enough.'"

"It we get so terribly casual that we go back and start renumbering everything, I think we do a disservice to the fans. There's no denying it's a quick shot in sales and you get a lot of new kids to pick up the book,

but it's not any good the readers aren't going to be around anyway."

Publishers of long-running series often boast that certain events are good places for new readers to jump in. With *Zero Hour*, it seems like DC really means it. ▲

Crisis? What Crisis?

When Marv Wolfman and George Pérez put together their mammoth opus *Crisis On Infinite Earths*, everyone breathed a sigh of relief. Finally, it seemed, DC's continuity would be streamlined out once and for

all. We wouldn't have to worry about who was who's father or mother or who vibrated in from which Earth.

Of course, the best laid plans often can go astray.

The main problem that followed *Crisis* was that not everyone agreed on how drastic a change had hit the DC universe. The concept was that once the *Crisis* ended those characters that no longer fit in would be wiped away, as though they had never existed. A few stories bent the rules by trying to explain how the universe had actually changed; a example being the *Comics* Boy mini-series in which the veteran Legionnaire travels back to the 20th century to find that the new *Superman* has no knowledge of him or the Legion. Not content to let a euthenized god lie, John Byrne and Paul Levitz bent over backwards in *Legion Of Super-Heroes* #7 & 8 (a crossover with the *Superman* titles) trying to reconcile the new *Superman* with the old *Superboy*.

Later, John Byrne had *Superboy* team up with Hawkman and Hawkwoman on two separate post-*Crisis* occasions, which made sense until a few years later when Tim Truman and Alcatraz's *Hawkworld* series brought us the all-new post-*Crisis* Hawkman.

DC seemed to have a real post-*Crisis* crisis when it came to reviving characters, one of the results being that Green Lantern had two new origins.

Perhaps the most entertaining display of this post-*Crisis* of confidence came in Grant Morrison's *Animal Man*. One cover features the Psycho Pirate, who actually remembered the *Crisis*, confined to an asylum with reams of Silver Age comics literally coming out of his eyes. Inside, *Animal Man* wandered through a bleak winterscape, encountering characters who "no longer exist." To those in the know, this was a jolt at how DC's "rigid Continuity" was being undone by practically everyone who came through the door.

Now DC's ready to try it again with *Zero Hour*. Will this be the last big revamping? Don't be surprised if five years from now you see ads for the all-new dark, gritty *Ultra*, the Multi-Alien. ▲



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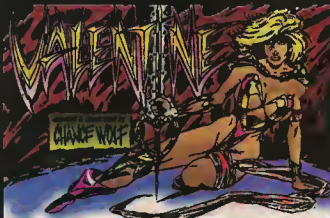
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READER COVER ART



WINNER!

Thomas Johnson of Gillette, WY sent us his own take on that HERO uniform that appeared on Cerebus a few issues back. We like this version even better, but we can't convince the women around the offices that it should be the company uniform. Tom wins *Fantastic Four* #12!



2nd



A very cool but very unlikely clash of the titans; Groo and Faust, gets Chris Fournier of Milford, CT a Platinum Madman.

3rd



A anime inspired Spidey gets Benjie Coloma of Sacramento, CA a Plat Q-Unit.

4th



A bunch of tough guys gets a Plat Batman for Rob Sacchetto of Sudbury, Ontario

5th



Savage Dragon in flames earns a Plat Aliens/Predator for Sean Sable of Venice, FL.

READER COVER ART GALLERY



Ralph Ramil M. Mendoza of Aurora Hill, Philippines treats us to Hulk Vs. Pitt.



Nope. Not the Three Stooges from Phil Travis S. Trono of Las Pinas, Philippines.



A double header from Rommel Chua of Sta Ana, Minala, Philippines. First it's Supes up from the grave. Second, it's a great portrait of Batman and Grendel.



Funny business from Clark Campbell of Smithville, Ontario.



Aliens carnage unbridled from Adam Brooks (age 6) of Greenville, IL.

POSTCARDS OF THE GODS

Just when you think you've seen everything, along comes a postcard that does to your brain what an atomic bomb can do to your neighborhood. Put on the tin foil, sit back and take a long terrified look at this month's postcard barrage.



Flora Beeley of Murray, UT sent us this card to remind us that giants once walked the Earth. Or maybe she's just showing us her pet dog, Foo Foo. We may never know the truth.



This laughs-o-plenty gag card comes to us from Andy Gucker of Granton, WI. We all laughed until our scars erupted. What scars I won't tell you.



Reptiles really know how to have a good time. Thanks to Marjorie E. Battis of Venice, FL.



I don't know how Scott Willmarth of Monticello, NY got it, but this is an actual picture of an average day working at Sendai Publishing. I'm the guy in the beret.

What are you waiting for? Check out the contests and start sending the cards today!

HERO SPECIAL ASSIGNMENT #4: MAGNUS, ROBOT FIGHTER

It's time to take a shot at another one of those characters who went through a recent clothing change. This time, we want you to redesign Magnus, Robot Fighter. Should it be a return to a simpler design or should he wear even more armor? Should he become the *really* last Rai? You decide! Just send us your drawings. We'll select the best and have all our readers vote. Get started today.

Next issue will see the winner of the new Supes contest and 12 Venom designs for you to vote for.

Send your new Magnus designs to:

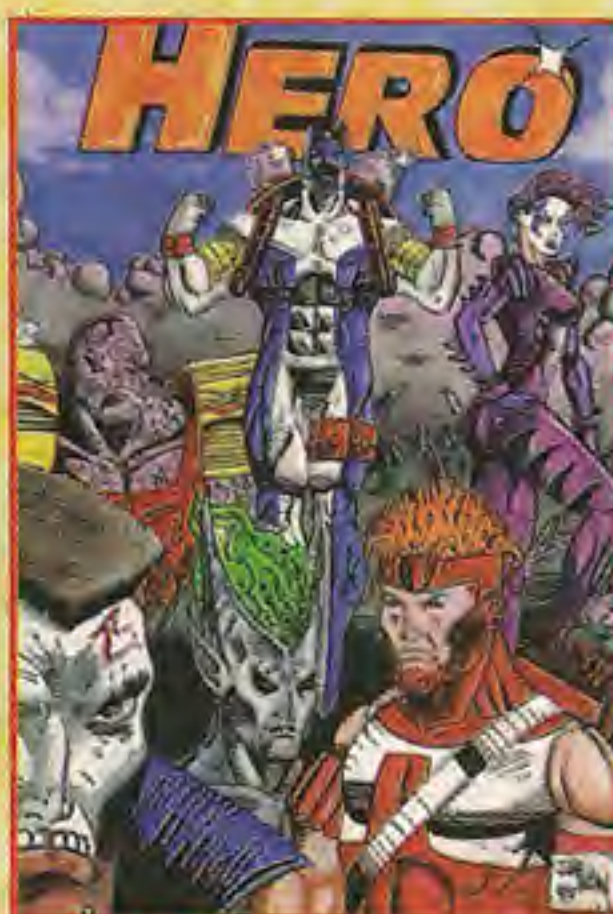
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MORE READER COVER ART!

THE COOLEST FAN ART WE DIDN'T PAY FOR.



Youngblood stands around from Jed Wahl of Calais, ME.



Bones meets Cerebus from Daniel McCoy of Eureka, IL.



The grim avenging duck from Lincoln Edwards, Spokane, WA.



The nearly invisible costumed girl from J. Gravel, Scarborough, ON.



James McDonald of Quincy, MA casts Pitt's vote for best mag.



Bert "Mickasso" Kimura of Seattle, WA has Bats Ice Bane.



Dream and Death from David and Sean Lim of Galesburg, IL.



Zealot courtesy of Prayoon Piya-wannapong of Silver Spring, MD.



More than meets the eye from Erik Sturdevant of Pullman, WA.



A cool exec with a heart of steel from Craig White of Houston, TX.



Bowling legends from Juan Jullo III of San Diego, CA.



It's like art, man. We dig from Rafael Czezot of Brooklyn, NY.



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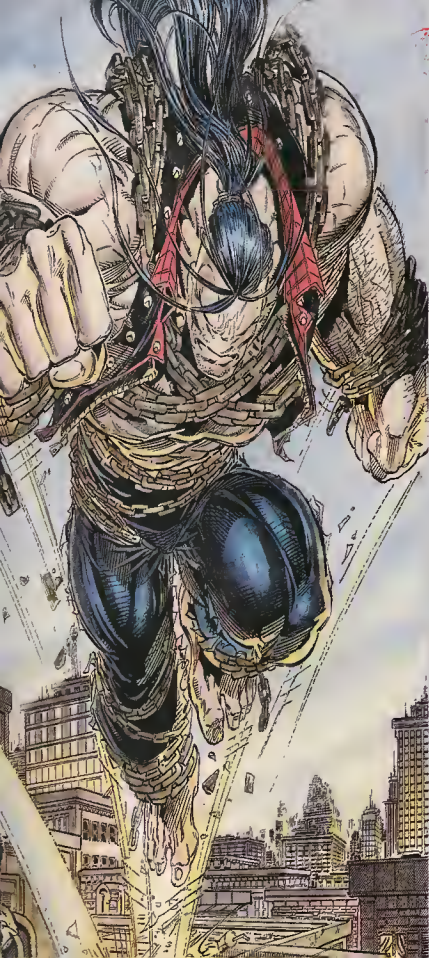
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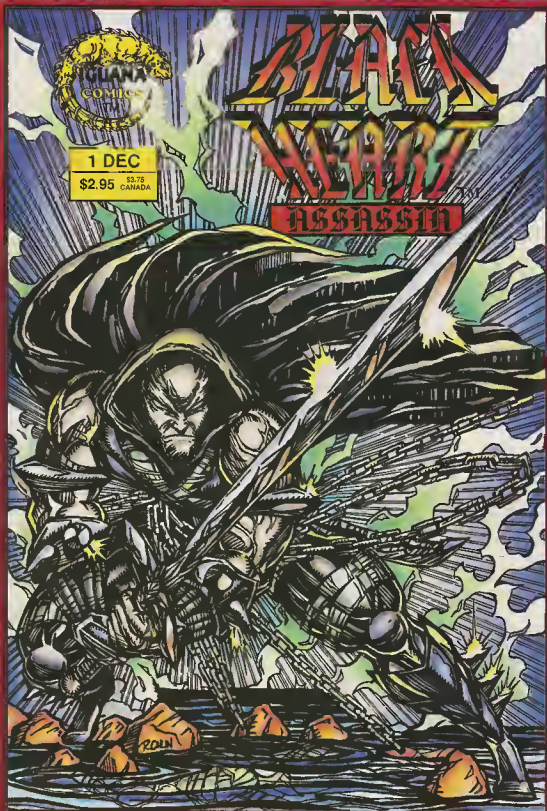
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THE HERO INTERVIEW

TIME WALKER



Our HERO interviewer ran into Ivar, VALIANT's immortal time traveller, in a quaint little bar down in the Chelsea area of New York City. He evidently was between temporal jumps and I took advantage of his downtime to communicate with him. Sitting there sipping on a stout English ale, Ivar opened up and let us in on a few of his personal secrets. He was surprisingly candid with us, at least up until the very end of the interview.

I understand that you're related to some very familiar faces known throughout the Valiant universe.

IVAR: You're obviously referring to my brothers, Gilad and Aram.

Most people refer to them as the Eternal Warrior and Armstrong, of Archer and Armstrong fame.

IVAR: Yeah, I know. That's what they go by in this time frame.

That's right, being immortal as you all are, it's understandable that you might have different names in times past.

IVAR: While that's true, we almost always refer to each other by our original names, Gilad, Aram and Ivar. Sometimes, if I run into them in a nasty situation, and I don't know what all they've been up to, I'll just refer to them as my brother, until I know the score. We don't like to advertise our unique abilities or our longevity. Especially me.

So you like to keep a low profile?

IVAR: I have to. The last thing I want to do in a time period is cause any disturbances that might radically change the flow of history. If I'm not careful, I could affect my own past or future, not to mention everyone else's.

It must be hard not to be living your life in a linear fashion, like all the rest of us.

IVAR: Well, at the very least, it certainly makes life interesting for me. Sometimes, I'll be meeting a person for the first time and find out that he or she has already known me for years. Likewise, I've run into people who I've associated with on a number of occasions and all of a sudden on one jump, they won't have any idea who I am. That's because it will be the first time they ever met me.

That's got to be tricky, especially if it's someone who doesn't like you.

IVAR: Yeah, I've had to learn to think on my feet. I never know going into a situation what a person may or may not know about me.

Well, that brings up another fault. Just how long have you been time jumping?

IVAR: You mean how many years have I been doing this, or how far I've gone in one direction?

How many years.

IVAR: I've been jumping for a few centuries. Some jumps I'll hang around for a few years. Others, I leave as soon as possible. Although I was born first, actually years before Gilad and Aram, in some periods I'm actually millennia's younger than either of them.





How old were you when you made your first jump?

IVAR: Let's see, I left my family in Mesopotamia when I was about 14 years olds, so that would have made me about 19 or 20 years old my first time out.

How do you do it?

IVAR: You mean, how do I jump?

Yeah, how is it possible?

IVAR: Well, let me see if I can put it in layman's terms. Hand me that cocktail napkin and let me borrow your pen.

(At this stage in the interview, Ivar proceeds to draw a straight line onto the napkin.)

IVAR: So think of time as a line, with one end representing the beginning of time and the other end representing the end of time. In between are all the time periods arranged in chronological order.

OK.

IVAR: Now in all the infinite possibilities of time and space, one can assume, according to the mathematical equations of chaos theory, that sometimes, in some places, time can and will fold in upon itself just like this napkin...

(Ivar has taken the napkin and crunches it up into a ball. He rolls it around between his palms.)

IVAR: ...And now all the places

and times where the line intersects or folds over and touches itself cause an "arc" or "fold" to happen. This connects two very different parts of the timeline together, out of chronological order. I'm able to predict and detect where where these time folds will occur. By knowing where these "arcs" or "folds" are going to appear, it's a simple matter of being in the right spot at the right time to jump through them and step into another time period.

That's amazing. Just how do you figure this out?

IVAR: I use a Tachyon Compass, which is a navigational device.

I've never heard of a Tachyon Compass. Did you invent it yourself?

IVAR: Sorry, I've got to keep that confidential.

No problem. Okay then, if you can't say exactly how you do it, can you tell us why you do it?

IVAR: I'm...looking for someone. And someplace, a long time ago from here. Uh, look, I've really got to run. We're going to have to cut this short.

(At this point in the conversation, it is obvious that

this last question has touched a nerve with him, and Ivar gets up to leave.)

One last question before you go, Ivar. Since you've been to the future (as well as the past), any tips or revelations on what's coming up for us mortals in our soon to be present?

IVAR: Well, normally I never tell anyone about their future, but in your case, I'll make an exception. So let me ask you, since you've been chain-smoking in this interview, are you thinking about quitting smoking any time soon?

Actually I have thought about it. You know, for health reasons.

IVAR: Well, don't bother.

(At that, Ivar begins heading for the door, with a grim smile on his face.)

Hey, wait a minute. Do you mean we'll find a cure for cancer or...or...you don't mean because I won't be around to...HEY! WAIT! Don't leave me hanging here, Ivar...IVAR!!

(He leaves me hanging on that thought as he turns, waves and walks out through the front door. I order a double martini and light up another smoke to get rid of the shakes in my hands.)

-THE END-



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GO FIGURE!

THE AUTHORITY ON ACTION FIGURES, KITS AND COLLECTIBLE TOYS

By Frank Kurtz



There's a lot of stuff this time and a limited amount of space. Let's get to it.

OOOOH SCARY...!

Probably the coolest action figures we have seen coming out this year are

Hasbro's versions of Tim Burton's

Nightmare Before Christmas characters. There is a 12 piece set in the series of regular plastic figures. The characters in that assortment are (as shown on this page) Jack, Santa (the first time he's ever been an action figure that I can think of), Evil Scientist,



Werewolf, The Mayor (with two faces like any good politician), Sally, Jack as Santa, Oogie Boogie (the "bad guy" of the movie), Behemoth and Lock, plus Stock & Barrel (trouble making trick-or-treaters). Each figure comes with a tombstone with his or her name on it and accessories.

Oogie Boogie comes with a bunch of creepy bugs and Santa comes with a load of presents.

Besides the action figures, there will be four characters offered in what they call their "soft" format. The four are Sally (has removable arms, legs and head), Jack (talks



and comes with his ghostly dog, Zero), Santa (who is also a hand puppet), and Oogie Boogie (with a glow in the dark bug print on him and loaded with more plastic bugs).

The figures look great. This is really what Playmates' Addams Family action figures could have been.

GI JOE, ROODS AND HOUGH BOYS

Hasbro is also continuing their popular *WWF Wrestlers* line with new figures of Lex Luger, Yokozuna, Mr. Perfect, Bam Bam Bigelow, Bret Hart, Undertaker, Million Dollar Man, Scott Steiner, Rick Steiner, Hacksaw Jim Duggan, Brutus "The Barber" Beefcake, and the creepiest wrestler of all, Doink the Clown. These figures could



very well make some great custom pieces in the future.

The popular *Transformers* line will be growing by an additional 21 figures. We get letters from you telling us how much you enjoy this line and will be showing more of them next



time (provided we have enough space).

The other big action figure line at Hasbro is *G. I. Joe*, which continues to thrive in part due to the very popular *Street Fighter II* figures added to the line.

The *G. I. Joe Battle Corps* series will increase by 13 new figures including new versions of Flint, Major Bludd and Stalker. The *G. I. Joe Star Brigade* will be getting 7 new figures including a new Cobra Commander, Roadblock and Duke.

The Hall Of Fame 12" figures continue to generate excitement. New figures scheduled to be added this year include Battle Peck Major Bludd, Gatlin' Blastin' Rock N' Roll, Battle Bazooka Flint and Karate Choppin' Snake Eyes. There are also two Combat-Camo Figures. They are Duke and



Roadblock in their "secret body camouflage."

Look for the remaining *Street Fighter* figures to come out soon and a new vehicle, the Karate Chopper.

VARIATIONS

Recently, we noticed some changes made in the Toy Biz X-Men line of figures that were not previously mentioned. Archangel now has grey-metallic

wings. Cyclops is now in his original colors rather than the funky "X-Factor" version he was first released in. The mold lines for the old figure are still there and are painfully obvious.

There is a set of X-Men Hall Of Fame figures which include these two, a new blueish Iceman and the first release of Professor X. I mention this for those of you who thought you had finally completed your X-Men figure collection.

CUSTOM FIGURES OF THE STARS

Lost you worry that you might be unusual in your infatuation with customizing your action figures, just tell

doubtters and naysayers that even the big shots in comics, TV and movies like to do it. Paul Dini, producer and writer of *Batman: The Animated Series* sent us a picture of his custom Harley Quinn figure. He created it from a Barbie

doll. The reason: The toy companies don't like making female figures for their boys' action figure lines, because "they don't sell." Here's a hint to the toy companies: we're getting a lot more female custom figures of late. How about trying a few good quality female figures like Harley Quinn? You'll make a lot of people very happy.

Wow! I'm running out of room here. We really do read every letter and are working on a lot of your suggestions. Keep those photos of your figures coming. ▲

THE FIGURE MAKES TALKING SCULPEE WITH CLAY MOORE

Clay's impressive credits include Horizon's new Wolverine, Graphitti's Vampirella, Kitchen Sink's Xenozoic Tales Hannah and Sabretooth Bronze, Screenin' Kie's Flash Gordon and Nexus forthcoming from Dark Horse. We chatted briefly with Clay to get his side of sculpting and how he got into the figure business.

I'd been showing my bronzes at various science fiction conventions. My work was seen, and I got a call seeing if I wanted to do a Vampirella figure. I had been into comics, science fiction, fantasy and that sort of thing. To be given the opportunity to do a figure like that was just great. It sort of snowballed and I started getting more calls for other figures.

Before this, was your work primarily fine art bronzes?

I was doing my own bronzes and figures, and showing them in galleries in Carroll and Washington, DC or showing them at regional shows, larger east and west coast shows or science fiction shows like the World Science Fiction Convention.

How did you hook up with Horizon?

Through a friend of mine who knew the Horizon people. I wasn't really familiar with this business or who was doing what. I had seen some of the figures and knew some good work was being done. A couple of photos of my work were given by a friend to Horizon, and they gave me a call. I sent them a video of what I had done up to that point, which was Nexus and Vampirella. They asked me what I would like to do. What about a new Wolverine figure? I had done a bust as a study or exercise. They really liked it and decided to do a second one.

What medium do you use to create your figures?

I've been used to working in clay. I made my own polystyrene clay. However, Horizon needed a hard copy sent and rather than taking a mold off a resin hand casting of the figure and shipping, I went ahead and did it in Sculptee. That wasn't my first sculpture in Sculptee, but it was the largest I had done. Now, I think the stuff is great and use it for just about everything.

What sculpting process do you use?

The first thing you want to do is the armature, basically the skeleton of the figure. It's the support and anchor. I do my sculptures more as an additive-reductive process. I build a figure up in an exaggerated form and then cut it away until I reach the look that I want. For some sculptors who work in wood or stone, it's a completely reductive process. Other sculptors will build up until they get what they want. I do both. I add and take away until I get what I want.

Do you build a basic form and then bake Sculptee on it to solidify it?

You have to be careful in the armature if you build it up a little bit wrong in one place or another, you'll find the armature coming up on you. That can happen easily at thin areas like the wrists, ankles, shoulder blades and clavicles, for example. You have to be real careful, because you get into the nightmare of having to cut away or grind down the armature. That's what you want to avoid at all costs. I do a very simple armature. I usually don't build up into the hands, feet or anything. I use supports to avoid a very thick build-up on the armature before baking. I go real light or thin with it.

How important is knowing anatomy?

If you're an artist that works with the human figure in a dynamic or realistic way, you have to have a good understanding because people who look at it who don't know a lot about anatomy are still going to pick up that something is wrong or that something doesn't look right. It's going to show through. You really need to do your homework. You need to know your anatomy before you attempt to carry out a full figure. You need to do studies.

What was the toughest figure you had to do?

Probably Hannah Dundae for Xenozoic Tales. I had never done a sabretooth tiger before. It was a real challenge to get the sabretooth right and also to do a very beautiful, serene figure in the woman. She had to have a specific look. While it was a portrait, it wasn't a portrait of someone living but rather a portrait of someone in another artist's mind. Some figures in themselves can be difficult, like Hannah and the sabretooth alone, but making them work together was quite a challenge.

Any other characters you'd love to do?

I grew up on the Marvel Silver Age characters and Silver Age comics. I'd have to say the old Iron Man. The Iron Man where he had more anatomy. He was more sleek. You saw more muscles. However, the one piece I would do anytime anyplace is the Silver Surfer. I think the Silver Surfer is the closest thing to fine arts in comics. He works so well with the board that visually it would be such a beautiful piece. He's very heroic and such a beautiful figure.

What are your future projects?

Right now I'm working on J.J. Sachs from Sachs and Volens by Peter David. That will be released pretty soon. I'm also working on Ming the Merciless from Screenin', a Savage Dragon figure with Erik Larsen, the first in an annual series of bronze figures of Betty Page and Bill Liebowitz's Flaxen.

Any advice for young sculptors?

Create each piece as the best work that you can do. Try to learn something from each piece. Don't be afraid to experiment or take chances. Don't undervalue yourself and your work. Artists go through a phase of giving away work. Too many artists, sculptors, and painters always undervalue their work. Also, keep a real good photo portfolio of your work. Don't ever give away or sell a piece of your work without getting a photo of it. ▲



ACTION FIGURE PRICE GUIDE



MARVEL SUPER HEROES SECRET WARS

Hasbro 1984

While there had been attempts to do so in the past, this was the first big step Marvel took into merchandising their characters as figures. The toy line intentionally coincided with the popular limited series from Marvel. This was Jim Shooter's way of taking a childish concept and making it more palatable for the regular Marvel fan. The comic was a success, but the toy line didn't really connect with the toy buying public. Three figures, Iceman, Constrictor and Electro were only released in Europe. There were quite a few of them, but they have had their share of difficulties being sent over. All prices are mint on mint cards. Loose figures go for 20-50 percent depending on rarity of figures. These figures are fairly easy to find still, except the European releases

	LO	HI
Baron Zemo	30.00	35.00
Captain America	12.00	25.00
Constrictor	50.00	50.00
Daredevil	25.00	30.00
Doctor Doom	10.00	15.00
Doctor Octopus	10.00	15.00
Electro	50.00	50.00
Falcon	40.00	65.00
Hobgoblin	45.00	50.00
Iceman	40.00	75.00
Iron Man	18.00	25.00
Kang	8.00	15.00
Magneto	12.00	15.00
Spider-Man	40.00	65.00
Black Costume		
Spider-Man	15.00	40.00
Red & Blue Costume		
Spider-Man	30.00	40.00
Wolverine		
Black Claws	30.00	65.00
Wolverine		
Silver Claws		
Captain America, Daredevil, Spider-Man Black Suit Set	50.00	85.00
Other sets like above may have been sold.		

	LO	HI
Vehicles		
Doom Chopper	35.00	75.00
Doom Cycle	15.00	25.00
Doom Cycle with Dr. Doom Figure	25.00	35.00



Doom Roller	20.00	20.00
Doom Star Glider with Kang	40.00	65.00
Freedom Fighter	20.00	40.00
Star Dart Glider	55.00	60.00
with Spider-Man in Black Costume		
Star Dart with Dr. Doom	50.00	50.00
Tower Of Doom Playset	20.00	20.00
Turbocopter	30.00	30.00
Turbo Cycle	10.00	25.00



MARVEL SUPER HEROES

Toy Biz 1990-present

In 1990, Toy Biz released their first batch of Marvel Super Hero figures. This was almost immediately after their ill-conceived Batman and DC Superheroes series of figures that were generally a disappointment both in looks and function. When these figures were first released, the word going around was that the Punisher figure was rare. It wasn't, and when a deluge of them came out, the figure's price dropped. Invisible Woman is very hard to find because of low production quantities and hoarding by dealers. As always, keep an eye out in your local toy store and avoid getting ripped off. These are just the Marvel Superheroes, not the X-Men (which is considered a different line of toys); which will be covered in a future installment.

Annihilus	5.00	5.00
Captain America	5.00	12.00
Daredevil	22.00	35.00
Deathlok	5.00	18.00
Dr. Doom	10.00	18.00
Dr. Octopus	5.00	20.00
Green Goblin	6.00	14.00
Humen Torch	6.00	9.00
The Incredible Hulk	4.00	5.00
The Incredible Hulk Super Size	20.00	20.00
Invisible Woman	35.00	50.00
Iron Man	5.00	12.00
Mr. Fantastic	5.00	16.00
Punisher Cap Gun Version	5.00	25.00
Punisher Super Size (Mail order premium)	30.00	30.00
Punisher With Sound	5.00	12.00
Silver Surfer (Flat Silver Finish)	15.00	20.00
Silver Surfer (Chrome)	5.00	5.00
Spider-Man Suction Cup Hands	5.00	20.00



Spider-Man Super Size	20.00	20.00
Spider-Man Multi-Jointed	5.00	5.00
Spider-Man Spider-Tracer	5.00	5.00
Spider-Man Web-Climbing	12.00	12.00
Spider-Man Web-Shooting	12.00	25.00
Thing	5.00	10.00
Thor	5.00	10.00
Venom with Slime Squirt	12.00	15.00
Venom with Water Squirt	5.00	5.00
Venom with Flicking Tongue & Chest Piece	10.00	11.00
Venom Large Size	30.00	30.00

Vehicles and Accessories

Spider-Man Dragster	20.00	27.00
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Captain America Turbo Coupe	20.00	27.00
Hulk Rage Cage	20.00	22.00
Spider-Man Attack Tower	10.00	22.00
Training Center	30.00	40.00

Electronic Talking Marvel Superheroes Toy Biz 1991

Talking Cyclops	7.00	15.00
Talking Hulk	7.00	15.00
Talking Magneto	7.00	15.00
Talking Punisher	7.00	10.00
Talking Spider-Man	7.00	15.00
Talking Venom	9.00	20.00
Talking Wolverine	7.00	15.00



IT FIGURES!

YOUR CUSTOM FIGURES AND KITS



WONDER SHULKIE

Yad S. Mul of Grand Blanc, MI is "sick of toy companies not making female action figures." In his letter he bemoans the fact that what figures are produced, like Storm and Invisible Woman, are impossible to find. As a result, he created this She-Hulk from a large Wonder Woman doll. Sorry the prize isn't a She-Creature.



FAUST #1

Scott Kautman of Dubuque, IA says this figure was created from a Toy Biz Wolverine II figure. "I filed down the points on his head and glued two tooth pick halves in their place. I repainted the figure and attached a piece of red fabric for the cape." Thanks for the tips!



AZRAEL

David Acuna of Lennox, CA sent us this cool custom job. He started with a Batman Returns Batman figure, armor from Bondo auto body filler, arms from a Kenner Robin

Hood, Visionary hands, a custom cloth cape and cowl, and painted carefully. Personally, I'd suggest airbrushing and a small paint brush.



SCORPION STRIKES

From the popular video game, *Mortal Kombat*, and Jerry Spaulding of Levant, ME comes my favorite character from the game. He made it from a Masters Of The Universe figure, spray primer and a hand-sewn outfit. Jerry, "Get over here!"



WINNERS



Each of the people whose work is on this page is receiving a Horizon Creature kit signed and #ed by Toishiro Kiya. You could be here next!



MAXX & FAUST #2

Jeff Hunt of Elliot, ME knows how to make great figures out of some of the least desirable figures on the market right now. I wish he had told us all that he had done to get these figures to what they ended up being, but they looked so good, we had to show them. Maxx was made from a Hasbro Hulk Hogan figure and "a lot of effort." Faust was created from an American Gladiators Gemini. Jeff says that Madman is next. We can hardly wait!



TITANS O'PLERTY

John M. Munjak of Lenexa, KS can't love the Titans. Nightwing was created from a Super Powers (SP) Green Lantern, Speedy from a Toy Biz Riddler, Aqualad from a SP Aquaman, Kid Flash from a Secret Wars Capt. America, and Wonder Girl from a SP Wonder Woman. The wings on Kid Flash's were sculpted and molded. John suggests to customizers that for figures that have extraneous bumps, simply take the time to sand them down to get the figure you really want to make. Thanks for the tips. Issues ahead will address customizing in depth.



LIMITED EDITION HORIZON WOLVERINE KITI

The *It Figures!* prize locker is open, again! This time the great people at Horizon have given all of you the chance to win one of six Wolverine soft vinyl kits signed and numbered by the sculptor, Clay Moore. Clay has recreated Wolvie at his ferocious best and it could be yours. There're only six, though! The only way to win them is to send us photos of your custom action figures and/or model kits. Please include tips. Get started today!



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	VOL. III "Fastest Car On Earth" I and II	\$19.95	
	VOL. IV "Gang of Assassins" I and II	\$19.95	
	VOL. V "Supersonic Car" / "The Truck Race"	\$19.95	
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	VOL. XV "Race the Laser Tank" (Hologram Sleeve)	\$11.95	
	VOL. XVI "Crash In the Jungle" I and II	\$19.95	
	VOL. XVII "The Secret Engine" I and II	\$19.95	
	VOL. XVIII "Race For Revenge" I and II	\$19.95	
	VOL. XIX "The Car Heist" / "Dangerous Witness"	\$19.95	
	VOL. XX "Great Car Wrestling" / "Motorcycle Apaches"	\$19.95	
	VOL. XXI "The Snake Track" / "Man On the Loose"	\$19.95	
	VOL. XXII "Race For Life" / "Tandem Gambler"	\$19.95	
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SHADOWHAWK

FACT FILE

costume design, who's who, etc. . .

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MARK A. NELSON'S FROM PENCILS... ...to inks

Chapter 4: The Basics

BASIC DRAWING TERMS

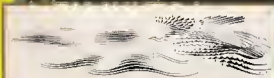
CONTOUR: The line that describes the outside edges of the form.

LINE VARIATION / LINE WEIGHT: The change in the thickness or thinness of the line.

LINE DIRECTION: The direction in which the line moves.

LINE SPACING: The space between your lines.

CROSS CONTOUR: A series of lines which cut across the form and are used to describe movements on that surface.



Line variation examples.



In this example, using a cube:

- 1) The contour line is consistent.
- 2) The contour line has variation.
- 3) The line spacing and line variation is used to create value.
- 4) The line spacing and line variation is used to create value and texture.

In this example, using a rock:

- 1) The contour line is an even value or consistent.
- 2) The contour line has variations to create lights and darks.
- 3) The cross contour has line variation to create lights and darks.
- 4) The contour line and line variation is used to create value and texture.

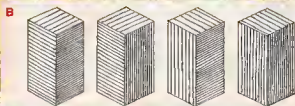


A) Line direction:

In this example the eye will move in the direction of the lines. The lines follow the form, on either the cube's horizontal or vertical axis and are evenly spaced.

B) Line spacing:

In this example, the value can be created by how close the lines are placed next to each other. The closer the lines, the darker the value. Here again, a line direction will influence how you look at each cube.





**TRY EXPERIMENTING HOW CAN YOU
USE LINE VARIATION TO CREATE
LIGHTS AND DARKS ON
YOUR CHARACTER?**



THE PICTURE PLANE

This is the two-dimensional surface on which you draw to create an illusion of a three-dimensional world. This illusionary space can be broken up into three distinct planes. The foreground is that which is closest to the viewer, the background is the furthest away, and the middle ground is that which is between the two. (Figure A)

One of the questions I ask myself as I create a panel in the story is, "Do I want the viewer to come into my world or do I want the image to come out at the viewer?"



A) As objects move back into space, they (as a general rule of thumb) will get smaller. If you stack a series of shapes that get smaller (Fig. A) with space between them, they will appear to move back into space. But they can also appear to move up and down creating a flat two-dimensional feel.



B) Overlapping the shapes will move them more convincingly back into space. This gives the viewer a starting point and a step-by-step backward motion toward the smallest shape.



C) Perhaps the most believable view, because we tend to look in a zig-zag fashion. We don't look up and down, but focus one point to the next in a broken line.



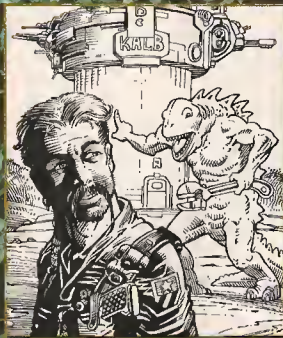
1) In this illustration, I've set up a large figure in the foreground, a full figure lizard in the middle-ground, and a tower in the background. Now when I ink, I'll push the space in three different ways.



2) The figure in the foreground has a heavier contour line and more detail to bring him forward. The lizard has the next thickest line. The background has the lightest line. The darks then advance and the lights recede.



3) Here we move in the exact opposite way. The figure is the lightest and is contrasted against two darker elements, the lizard and the tower. So here the lights advance and the darks recede.



4) The third solution places the darks in the foreground by almost silhouetting the figure and again, the middleground and background are lighter.



In this panel from Feud, you move from a light background to a dark foreground. I used the dark figure in the foreground to create an ominous mood.



The two panels at the left use the opposite light/dark movements. In the first panel, the figure comes out of the

dark toward the light. In the second panel, the figures become dark forms in the light.

At the upper right: The Stokers work in the foundries. If they are in focus, the middle ground and the background become softer or lighter as seen through a mist.

In creating the two illos below, I always try to play with as many different textures as possible. The first one is set in the Stokers' strip mine (hence all the equipment) and the second is set in the open desert. Both these drawings challenged me to use line variation, line direction and line spacing in creating all the different types of surfaces. They range from hairy to smooth, rough to craggy, organic to inorganic and dark to light.



Now, it's time for you to get started. Don't sit on your duff waiting for Image to give you a comic, get to work! Write in with your questions. Next issue, Mark is going to take a look at the importance of perspective.



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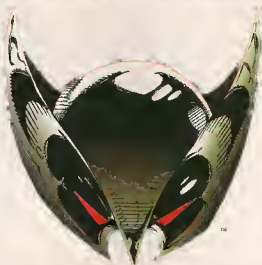
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EVERYTHING YOU NEED TO KNOW



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Welcome back to *HERO Illustrated's* newest column, where you get the lowdown on the hottest sci-fi/fantasy/horror/animated films and shows every month. Due to circumstances beyond my control, the special in-depth looks at *Viper* and *Tekwar* will be delayed until later. Instead, I'll catch you up with the best news bits, only here at *Andy Mangels' Hollywood Heroes*.

LONG, LONG AGO...

Biggest news of the month is George Lucas's double-announcement of the future of his film trilogies. In mid-September, he announced that some work has already begun on the three *Star Wars* prequels (he's starting on the scripts soon), and that they will be shot simultaneously in the next four years. The new *Star Wars* film is expected to premiere on May 25, 1997, the 20-year anniversary of the first *Star Wars* film!

Lucas also announced a new *Indiana Jones* flick, set to star Harrison Ford! The script is now being readied by Jeb Stuart (*Die Hard*, *The Fugitive*), while none other than co-creator Steven Spielberg will direct this one! No start date has been announced, but expect *Indy 4* to go into production mid-next year.

ABC

Since *Lois and Clark: The New Adventures Of Superman* doesn't broadcast titles, leave it to the Hollywood HERO to dish up these "code names" for your videotapes: "Pilot" (#1, 9-12-93); "Strange Visitor" (#2, 9-26-93); "Neverending Battle" (#3, 10-3-93); "I'm Looking Through You" (#4, 10-10-93); "Requiem For A Superman" (#5, 10-17-93); and "I've Got A Crush on You" (#6, 10-24-93).

This month's episodes include "Smart Kids" (10-31-93), which finds Lex Luthor feeding smart drugs to troubled teenagers at a Metropolis school. Only problem is they're smarter than he is now.



November 7 will be what is probably my pick as the best episode of the season (at least so far), "The Green, Green Glow of Home." Written by Bryce Zabel, this sequel to "Strange Visitor" puts Clark on his road to discovering his Kryptonian heritage. Bad guy Trask is back and he's not only discovered Clark's identity and captured his parents, but he's gotten a hold of the only piece of Kryptonite on Earth. Look for a stunning two-minute tistight between a de-powered Clark and Trask, which will leave television's Standards and Practices department swallowing their tongues and sorely test Clark's limits as to whether or not he will kill. All this, plus Jimmy Olsen gets a signal watch!

Next up on November 14 is "Man of Steel Bars." A heat wave has hit Metropolis and it appears

Superman's powers may be behind it! Placed in prison, will Superman break the laws of the land, or will he stay behind steel bars and let Lois clear his name? Following this are three more episodes (in uncertain airing order): "Pheromone, My Lovely," "Witness" and "Honeymoon in Metropolis." Next issue: the lowdown on whether *Lois and Clark* gets picked up for a full season, plus some of the incredible plans for the second season (if it comes to be), as well as news about guest appearances by a certain-caped crusader of the '60s and '50s screen *Superman* star Jack Larson.

CBS

Last month, I told you about big changes to the cast of *Bob*. One that got left out was a new

member to the greeting card staff, Eric Allan Kramer as Whitley Vendenbunt. Comic fans may recognize Kramer not only from his role in *Robin Hood: Men In Tights*, but also his starring role as Thor in *The Incredible Hulk Returns* telefilm! Also, Tim Curry will not be joining the cast after all, despite earlier reports.

NBC

NBC's *SeaQuest* DSV is sinking ABC's *Lois and Clark* in the ratings, despite everyone's predictions to the contrary. The pilot blasted Superman's premiere, while the second week even beat out the start of the Emmy Awards! It wasn't until the third week that ratings went down—slightly—but now insiders are betting that *SeaQuest* has better see-legs than was originally thought, especially with the addition of *Tribeca* creator David Burke as executive producer.

She-Hulk telefilm? Oliver Stone producing? Come back next month...

FOX

X-Men's second season meets the halfway mark this month, with super-guest-stars galore. Here's what can you expect to see in November: "Whatever It Takes," (#3, November 6) spotlights Storm's battle against The Shadow King and reveals her origin. "Red Dawn" (#4, Nov. 13) will be a battle royale between Colossus and Omega Red, with Darkstar from the Soviet Super Soldiers guest-starring.

In "Repo Man," (#5, Nov. 20) Alpha Flight joins the guest-star roster (with Guardian, Northstar, Aurora, Sasquatch, Snowbird, and Puck—no Marina!) for an episode which highlights Wolverine's origin, including sequences showing how he got his claws! "X-Ternally Yours" (#6, Nov. 27) tells the secrets behind Gambit's mysterious origin, based directly on Marvel's upcoming *Gambit* mini-series!

The *Simpsons* continues its fifth season with more voice guest-stars than ever. Besides those listed in *HERO* #4, upcoming voices include singer

James Taylor, and Kathleen Turner as a toy tycoon who releases a politically incorrect doll. Astronaut Buzz Aldrin helps Ded go into orbit in an episode called "Deep Space Homer," while Winona Ryder will become a schoolyard rival for Lisa. Meanwhile, on November 4, check out "Marge On The Lam," a

Thelma and Louise spoof which finds the blue-haired Simpson's matriarch on a road trip with a female sidekick (the voice of actress Pamela Reed).

SYNDICATED AND CABLE

On November 27, be sure to check HBO for their howling new horror thriller, *Full Eclipse*. Mario Van Peebles is Max Dire, a hot-shot police officer who's seduced by sexy co-worker Casey Spencer (Patsy Kensit). She talks him into joining an elite crime-fighting unit that fights the bad guys through superhuman means. The unit is led by Detective Adam Garou (Bruce Payne), who's really a werewolf! But to stop him when things go wrong, will Dire have to become a creature of the night himself? Find out in this dark fantasy, directed by *Hellraiser III*'s Anthony Hickox!

The final season of HBO's *Tales From The Crypt* continues this month, Wednesday nights from 10-10:30 pm. Look for a new batch of fright fests to come screaming your way this November.



From HBO's *Full Eclipse*: They were young and in love—and probably in incredible pain.

"Well Cooked Hams" (November 3) stars Marlin Sheen, Billy Zane and Maryam D'Abo in a story about a down-on-his-luck magician who kills a fellow magic man to steal his act. "Creep Course" (Nov. 10) is a mummy-themed episode with stars Anthony Michael Hall and Jeffrey Jones in a tale of a girl who'll do anything to get good grades in school. "Came The Dawn" (Nov. 17) stars Brooke Shields as a beautiful thief stalked by a mysterious stranger. Perry King and Michael J. Pollard (*Superboy*'s Mr. Mxyzptik) also star. Ending the month, "Oil's Well That Ends Well" (Nov. 24) pairs John Kassir (the voice of the Cryptkeeper) with Lou Diamond Phillips as two con artists separated by their lust for the beautiful Priscille Presley!

Peter Bagge's cult hit comic, *Hate*, may soon be animated.



ANDY MANGELS HOLLYWOOD HEROES

Colossal Pictures, producers of MTV's *Liquid Television*, will be producing the animated 'toon from a story by Bagge. He's also writing two other animated shorts for them, non-*Hate*-related.

Watch for TNT's *The Cisco Kid*, starring Jimmy Smits and Cheech Marin. This TV film—shot from storyboards by Bob artist Paul Power—was also a comic strip by Jose Salinas.

The Sci-Fi Channel's second original film premieres on November 20. *Official Denial* finds Parker Stevenson as a man abducted by aliens, who finds himself rescued and then kidnapped by the U.S. Air Force! Erin Gray stars as his wife, while Chad Everett and *Battlestar Galactica*'s Dirk Benedict play the Air Force abductors. The film repeats throughout the month.

This month on Universal's ani-



imated *Exo-Squad*, things heat up for the Neosapiens: In "Scorched Venus" (#8, Nov. 6), Marsh and crew are on a collision course with the sun, and Nara finds shocking news at home; In "Sabotage" (#9, Nov. 13), Marsh and James join forces to capture Algarnon and destroy the GRAF shield; In "Abandoned" (#10, Nov. 20), Marcus sends the ExoSquad on a "top secret" mission to Mars that may spell their doom; In "The Brood" (#11, Nov. 27), Marcus has launched a full-scale attack on Earth, while Marsh and the team discover a huge Neosapien breeding center on Mars.

Word of *Star Trek: The Next Generation*'s TV demise is being reconsidered. The newest *Trek* spin-off may not be ready for a June 1994 premiere, but the *ST:TNG* cast has all signed a two-year contract. The deal was that they would go on to the

ST:TNG feature film rather than do an eighth season, but now Paramount is pressuring them into possibly doing the film on their hiatus and sticking with just one more season. For more on the film, turn your eyes down this column.

On Thanksgiving day, Thursday the 25, four never-before-seen episodes of the *Teenage Mutant Ninja Turtles* cartoon will be aired from 4-6 pm. The so-called "virgin episodes" (according to press materials) will be repeated on Friday from 10 am to 12 pm. When the "non-virgin" episodes are considered to have started is anybody's guess, but at least the marketing mevans seem to have a sense of humor!

FEATURE FILMS

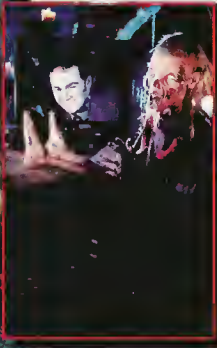
The *Star Trek: The Next Generation* feature film has been scripted by Ron Moore and Brannon Braga, two of the popular series writers. The script is a time-travel story, finding the *TNG* cast reunited with the entire cast of *Trek* "classic." A vetoed time travel script focused largely on Captain Kirk. Filming begins early next year, with a \$30 million budget.

Paramount has picked up the option to produce *Captain Thunder* and *Blue Bolt*, based on Roy and Dann Thomes' sporadic Hero comic series. Producer Joa Wizan is connected to the project.

Besides *The Mask*, another Dark Horse Entertainment creation has just started shooting (literally and figuratively) in

TALES FROM THE CRYPT

...The series walks away from HBO and heads for syndication after this season. Upcoming episodes will star Martin Sheen, Brooke Shields, Priscilla Presley and Anthony Michael Hall...



British Columbia. A co-production with Largo and Sam Raimi, *Time Cop* is being directed by Peter Heim (2010, Outland), from a script by Merk Verheiden (Aliens comics). In this time-travel love story, swarthy action hero Jean Claude Van Damme plays a man who journeys to the past to have a second chance with his wife and ends up part of a plot to change history! Ron Silver and Mia Sara also star.

James Cameron turned in the first draft script for his big-budget *Spider-Man* film in early September, but neither Carolco or Cameron's Lightstorm Entertainment are talking about the story. Production is expected to begin in early 1995.

With their unimaginably stupid TV show soaring in popularity, *Beavis and Butt-Head* may now be headed for the big screen. David Geffen is vigorously pursuing the rights to the series, though his deal was put into a spin when a Viacom-Paramount merger became a possibility. Geffen wanted the film for Warner, and is not likely to produce it for Paramount if the merger manages to screw up his negotiation deal.

More big monster movies are snapping at the big heels of the smash hit *Jurassic Park*. Tri-Star is moving ahead full-steam on their big budget *Godzilla* film, while Kathleen Kennedy and Frank Marshall are readying Michael Crichton's other monster-opus, *Congo*.

The latest on *Batman 3* is that Joel Schumacher of *Flatliners* and *Lost Boys* fame has definitely signed as the director. The script is currently being written by husband-and-wife team Janet and Lee Betchler (responsible for the upcoming *Smoke & Mirrors*

and *Congo*). Word from the inside is that the Riddler is the villain (with both Robin Williams and John Malkovich in the running for the part), and that Robin will finally be making his long-delayed appearance! The film begins shooting in September 1994, with a summer 1995 release date! Meanwhile, plans for a Tim Burton-directed *Catwoman* movie, with sexy star Michelle Pfeiffer, are still whipping forward.

Battlin' Productions' Michael Uslan and Ben Melnick recently gave me an update on their various comic book/film projects. *Hellblazer* is stalled for the moment, while *Black Cat* will film later this year with a script by

Helsing's Chronicles. In it, the monster hunter (presumably still played by Anthony Hopkins) will combat Satanic forces and evil creatures from Transylvania to Hong Kong to San Francisco.

Alex Proyas is in negotiations with Universal to direct the live-action *Casper the Friendly Ghost* movie. This same Proyas helmed *The Crow*, the legally embattled comic book movie in which the lead character is shot and comes back from the dead (do we sense a pattern?). Actor Brandon Lee was killed May 31 during filming of *The Crow*'s final scenes. Meanwhile, Brandon Lee's mother has filed suit against Edward Pressman Film Corporation, the producers,

director Proyas, and others. She asks for \$10,000 in damages, the maximum that North Carolina law allows. No criminal charges will be filed in Lee's death, according to Wilmington District Attorney Jerry Spivey, who found no evidence of the "willful and wanton" negligence required to prosecute Crowvision could face charges from the State



This picture is from the film *Knights*, but that sure doesn't look like a suit of armor to me...

Chris Parker and Michael Lucker. A treatment for Otto Binder's *Adam Link, Robot* is coming soon, and a major director is interested in it. *The Lone Ranger* film is dead at Battlin', but it's been picked up by Lorne Michaels. The biggest news for the duo is the addition to their roster of *The Spirit*, a big budget action film based on Will Eisner's enduring comic strip. A major writer and director are in negotiations, both of whom promise to work closely with Eisner to remain true to his *Spirit*.

Francis Ford Coppola, who's helping produce the upcoming *Mary Shelley's Frankenstein*, has just announced plans to film a series of movies called *Van*

Occupational Safety and Health Administration.

Pamela Norris (*Designing Women*) is busy scripting her next film, the *Beetlejuice* sequel, for Geffen. No word on Tim Burton or Michael Keaton's involvement.

Disney's newest animated feature film, *The Lion King*, will be out in April 1994. Previews are on the *Aladdin* videos, including a hint at several of the Elton John songs used in the movie.

Genre films coming up on your calendar: *Ghost In The Machine* (Fox, November), about a serial killer who can travel through electrical circuits and into machines; *Robocop III* (Orion, Nov. 5) with Robo-man

ANDY MANGELS HOLLYWOOD HEROES

Robert Burke; *The Three Musketeers* (Disney, Nov. 12); *We're Back: A Dinosaur Tale* (Universal, Nov. 12); Steven Spielberg's newest animated dino-film; and *Addams Family Values* (Paramount, Nov. 19), welcoming a new mustachioed baby, Pubert, to the ooky family.

VIDEO, STAGE, & SOUNDBLOCKS

I picked up *The Ren & Stimpy Show* CD *You Eedit!* (Sony LK 57400) the other day, and it's a bundle of fun. All your favorites are here, from "Don't Whiz On The Electric Fence" to the "Royal Canadian Killed Yaks-men" theme. These are all-new versions, not recorded from the TV series, and many new songs are included. There's even a lyric book! Oh Happy Happy! Joy Joy!

Two excellent soundtracks were just released and deserve a listen. *Needful Things* has a haunting score by Petrick Doyle (Varese Sarabande VSD 5438), while the *Supergirl* soundtrack by Jerry Goldsmith has been rereleased (Silva SSD 1025). This one features much music not on the original soundtrack, plus many alternate versions of existing tracks. A super-bargain!

In soundtrack news, Edel American will be releasing a "Best Of Stephen King" disc late this year, while GNP is preparing a *Quantum Leap* disc which incorporates several of the show's themes along with some vocals by Scott Bakula. Soundtrack fans should check out the excellent *Film Score Monthly*, a newszine dedicated

to movie music. Subscriptions are available for \$9 for six months through Lukas Kendall, RFD 488, Vineyard Haven, MA 02568. Tell them I sent you over!

On October 27th, check out the long-delayed *The Ambulance*, a low-budget direct-to-video horror movie that has a guest appearance by none other than Stan Lee! This has been sitting on the shelf for about three years.

Coming November 17th, Paramount releases *Knights*, a sci-fi video thriller starring Kris Kristofferson and kickboxing champion Kathy Long (who doubled for Michelle Pfeiffer as Catwoman) versus Lence Henriksen (*Aliens*), in a future where human blood is the fuel of choice.

Finally, the evil puppets are back in *Puppet Master 4*. Full Moon's newest horror film in their successful trenchise. This time the nasty creatures have a new leader named Decepticon, and they must battle evil totems who plan to take their life force away! Will the evil puppets win over the more evil totems? Find out on November 17th.

Thanks for reading. Next



BLOCKBUSTER!

The biggest money-makers of '93:

Jurassic Park	\$326,074,870
Aladdin	\$216,296,247
The Fugitive	\$167,300,031
The Firm	\$154,665,440
Sleepless in Seattle	\$119,489,462

Top Ten movies of October 12*:

1. Matinee	\$9,232,650
2. The Good Son	\$7,780,326
3. Cool Runnings	\$7,046,648
4. The Program	\$4,314,070
5. Age of Innocence	\$4,159,209
6. For Love or Money	\$4,016,220
7. A Bronx Tale	\$3,685,749
8. The Fugitive	\$3,449,017
9. Joy Luck Club	\$2,834,797
10. Striking Distance	\$2,625,348

*Based on weekend box-office income from October 1st to October 3rd.

Source: Variety

month look for more exclusive news and photos, plus the delayed lowdown on *Tekwar* and *Viper*! See you next month!

RAYZOR REVIEWS... seaQuest DSV

This was a tough one for the Razor to pick. Sure I love Roy Scheider, but a politically correct Roy is just slightly out of character as far as your truly is concerned. Anyway, as you all know by now, *seaQuest DSV* follows the adventures of a Cap'n and his crew as they boldly explore the final frontier, encountering strange life-forms and lost civilizations. Instead of trekking across the cosmos, however, the men and women inside the DSV have to contend with the dangers of the sea. Instead of neutral zones, we have territorial waters. Instead of alien races up to no good, we get the Libyans. Instead of photon torpedoes, we get... well, um, torpedoes.

All comparisons brushed aside, *seaQuest* is at its best when it's wowing the Rayzor with its great effects and fast-paced action sequences. When things seem to focus too long a specific character (like the talking dolphin, Darwin), the show slows to a grinding halt. Also, the show has a tendency to get "preachy" with long-winded lectures given by the various shipmates trying to tune in the rest of us.

When DSV is bad (like the second episode), it's really bad. When pure action and futuristic bonds are made, however, the show picks up some steam. I'm not convinced that the show has injected enough creativity into its watery veins to deserve all the hype it has been receiving, but then again, *Deep Space Nine* has blown away every *Next Generation* episode I've seen this year. I do have hope...

- RAYZOR

PROPHET™

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PANOSKY



On Sale Monthly

POWER PLAY

THE GUIDE TO VID GAMES

Coming at you from Earth, Saturn, and all points in between, the O-Mann is here once again to dish up a special selection of gaming gossip for your eyes only! No where else will you find info this hot - that's a Quatermann guarantee! I've pulled out all stops for this special edition, O-fans, so without further delay let's jump into the best that video gaming has to offer...

...The Q has a bag full of new Saturn rumors straight from the Land of the Rising Sun. For all the uninitiated, the Saturn is Sega's upcoming stab at the super system market, with 32-Bit firepower, a CD mech up top, and Sega's long-term software commitment. The big boys at the big 'S' want to take out 3DO and this is their dream machine! The latest rumblings on the street have the Saturn decked out with a high-speed disc drive that moves at four times pace of your average machine. This mean machine is also said to be equipped with seven (you heard right, that's SEVEN) processors. The brains of the console will handle everything from graphics to sounds independently. Also, sources close to yours truly have disclosed that Sega will be packing their fifth generation 32-Bit arcade hardware into the Saturn with the ultimate goal of giving gamers the chance to play their favorite quarter-munchers at home. Finally, the group leader responsible for Sega's upcoming polygon fighting game, called Virtua Fighter, let slip that this new arcade bash-em-up will likely be the pack-in game when the Saturn debuts in the States next year...



The first sketch of Sega's new Saturn system doesn't capture the muscle behind the 32-Bit mega-machine!

...Looks like Sega finally got wise and plans to follow Nintendo's lead with a port of the Neo-Geo classic Art of Fighting onto the Genesis...With the demise of the Lynx and Gameboy on a decline, it looks like the Game Gear may soon be the portable king of the hill. Sega is unleashing a number of new titles that expand upon the 16-Bit originals (like X-Men, which will feature additional characters on the GG). Also hold on tight for a special GG translation of the upcoming Sega epic, Eternal Champions...

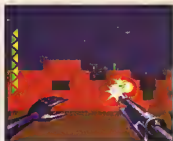
...Just what is the mega-buck Sega Multi-Media Studio really doing? Sure there are some CD-ROM titles finally hitting the shelves, but they're all coming from sources other than the big 'S'. The O-Mann hears that things are getting tense inside the house of Sonic and that the white shirts of Sega are banking on Jurassic Park CD to save their skins... Acclaim is committing to 3DO in a major league way, with several titles in the pipe. The O Rumor Mill sez that the first release will be NBA Jam, hitting the court the first quarter of 1994...SNK is looking to be the big boy on the fighting game block and they're putting their money where their cart slot is! The newest fighting game for the Neo-Geo is rumored to be a 200 Meg monster cart called The Survivor and feature characters from both World Heroes and Fatal Fury. Although the bash-em-up scene is getting crowded, the Q-Minor can't wait...



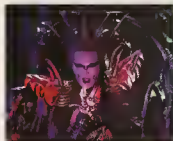
Sega's Eternal Champions game is set to put the Genesis on the map with a fighting scenario more detailed than SF2!

...With the Sega CD approaching the magic million mark, more companies are starting to give the CD-ROM platform a closer look. Data East has thrown their support behind the disc machine, with an enhance version of their popular Side Pocket pool simulation. Look for mouse compatibility on this pup...The last hold-outs waiting to bring out hit games for Nintendo and Sega simultaneously will dwindle by one shortly. Hudson Soft has gotten the nod from Sega of America behind closed doors and may start producing their super softs just in time for the holidays. Other big guns like Interplay and the leading Brit firm, the Sales Curve, will also sign on to Sega before the end of the year. In fact, the Q-Mann got an advance screening of an absolutely incredible version of The Lawnmower Man on Sega CD that will blow your mind!...

...Now that Sunsoft has captured virtually every Loony Tunes character you can think of, the Q-Mann has it from the inside that a whole slew of comical games are on the way. In addition to their current crop of hits, Siller and Co. plan to produce carts based on Sylvester and Tweety, Porky Pig, and Speedy Gonzales! Also keep your eyes peeled for a Scooby Doo game for next year...Hold onto your wallets! It you though the 3DO put a dent in your bank account, wait until you see what Pioneer has in store for the die hard



The Lawnmower Man gets a face-lift courtesy of the extra power of CD!



Pioneer's LaserActive system combines laserdisc & CD-RDM!

gamer. The base LaserActive system will list at over \$900 and the Sega CD and Duo CD add-on modules will lite the package another \$600 bucks! With games that are retailing for 120 clams, the LaserActive is threatening to take the claim of "Most Expensive Game System" away from SNK without a second look...

...That's it for this inside trek around the gaming industry! Look for the Q-Mann's special Super Street Fighter contest in this issue and don't forget to enter - this super sequel could be yours for just the cost of a postcard.



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HE'S VILE, VICIOUS AND VULGAR...AND HERO CAN'T GET ENOUGH OF HIM!

VIOLATOR

What on Earth, Heaven or Hell could possibly get Spawn to team up with his arch-nemesis, the Violator? This question is answered when the devil sends the Phlebiac Brothers to Earth to teach the Violator a lesson. They're brothers to the Violator as well, and there isn't anything that will stand between them and the sweet taste of ravage. The one problem with demons from hell, however, is that they don't really care who gets crushed when the battleslines spill out into the real world. In fact, they kind of like it.

Popular writer of 1963, *Swamp Thing* and *From Hell*, Alan Moore returns to put

Todd McFarlane's characters through some new paces. This time, Todd has issued only one goal that he insists Alan must follow: At the conclusion of this series the Violator must be "the biggest and the baddest, the nasti-

est and the fattest." McFarlane wants the Violator to be the villain that everyone will pay to see again and again.

To achieve this, Moore will be reaching from the various demons of hell that he introduced in *Spawn* #8. From the eighth sphere of hell will come The Vindicator and its siblings. The Vindicator takes care of those neural-parasites, K3-Myru, which are the stuff Spawn's "suit" is made of. Can Spawn hope to take down evil beings who wield the power of his suit? Coupled with the trouble Spawn encountered when he came face to face with the Violator during their first meetings and this sizzling hot three issue mini could represent his longest and toughest fight ever.

Aiding Moore in his task is artist Bart Sears, drawing in a style that is remarkably close to McFarlane's, but still retaining the elements of his own style that are featured in the exclusive pencils below.

The battle will begin in late spring or early summer when Spawn sans Todd explodes into comic stores everywhere! One of the few guaranteed smash hits of 1994! ▲



Thanks to our inside sources, HERO presents these awesome Bart Sears pencils from the upcoming series.

WHAT MAKES THE VIOLATOR TICK?

He's a creepy little clown-like killer just waiting for the next dopa to give him some grief. Hidden behind the hideous facade is an even more hideous demon with an insect-inspired shell who just loves to chomp on tasty human heart-burgars.

When you're one of the Phlebiac Brothers of the eighth circle of hell (funny, I though there were only seven), you can do pretty much whatever you want...sorta. Somewhere along the line, the Violator strayed from his duties and old Scratch noticed that Spawn and this little shrimp were trashing Imagavilla. Ha shut the little runt down and now Violator is stuck in a clown mode - at least until next summer. As Spawn will soon discover, you can't keep a bad clown down!



READER TOP 9

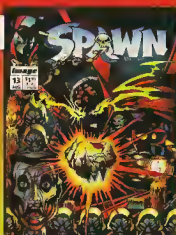
NUMBER 1



TODD MCFARLANE
Spawn

2. **Jim Lee**
WildC.A.T.s
3. **John Byrne**
Next Men
4. **Joe Quesada**
X-Factor
5. **Sam Keith**
The Maxx
6. **Frank Miller**
Sin City
7. **Barry Windsor-Smith**
Run
8. **Mike Grell**
Shaman's Tears
9. **Dale Keown**
Pitt

NUMBER 1 SPAWN



Market Score: 17.8

Well, it looks like Todd's pact with Violator has paid off big once again! Just kidding, Todd, but it *does* seem oddly appropriate that the biggest book of the Halloween season features a dead guy coming back to life-boy, talk about your conversation ice-breaker! This book continues to outsell not only *Sleepwalker*, but back issues of *Captain Atom* and *Star Brand*! One suggestion, Todd—make him *grimmer*!

2. Prime



Turn the Billy Batson concept on its head and you've got Malibu's biggest Ultraverse title.

Market Score: 14.7

3. WildC.A.T.s



Hey, cats and kittens! You seem to dig each flippin' ish of Mr. Leo's swingin' book! Yeah!

Market Score: 5.2

4. Batman



The Batcave's recent personnel change has left fans pondering the future.

Market Score: 4.7

5. Sandman



Gaiman and Co. make the mainstream's most consistently intelligent comics. Period.

Market Score: 4.3

6. Uncanny X-Men



Ever wonder why you never see Wolverine pick his nose? It's those claws! Yee-ow!

Market Score: 3.9

7. X-O Manowar



Valiant continues to ride strong with the hero who took his name from a Tic-Tac-Toe game.

Market Score: 3.4

8. Amazing Spiderman



Spldey continues to dodge high-powered fists and retain his high-powered audience.

Market Score: 3.0

9. Detective

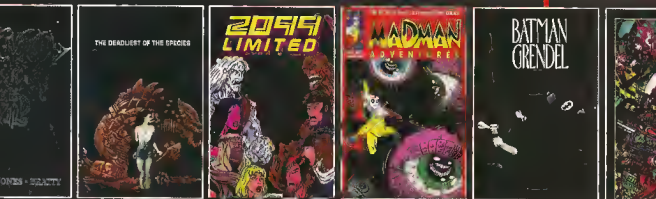


Denny O'Neil and company keep the Dark Knight's world spinning at a wild pace.

Market Score: 2.1

"Market Score" is determined by the number of votes each book receives divided by the total number of votes cast by phone and mail. Total points will be tabulated and added in future issues.

VOTE!



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WORLD DOMINATION
Writer: SCOTT EMERSON
Cover/Interior Artist: ACCELERATED DK
Ship date: NOVEMBER 1993
\$3.95 U.S.A.
\$4.15 CANADA



▲METALLICA
Writer: JAMES HUDNALL
(Ultraverse's *Hardcase, the Solution*)
Cover/Interior Artist: DAVE KENDALL
(*Necroscope II*)
Ship date: November '93
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METALLICA #1 of 3
Lars Ulrich, influenced by the metal sound coming from Europe, joins with James Hetfield to record one song for a compilation album entitled *Metal Massacre*. The song was ill-received by critics, but little did anyone know it was the birth of the biggest heavy metal act in music—METALLICA! Read the official story of Lars, James, Kirk, Cliff, and Jason—the way only METALLICA could tell it! With a live album coming next year, you can't afford to miss it!

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A unique collection of bands come together to form the controversial independent alternative music label, WORLD DOMINATION. Greedy music executives want control, but WORLD DOMINATION'S founders, Dave Allen and Luc Van Acker have no intention of becoming corporate puppets! The bands of WORLD DOMINATION resort to musical terrorism to keep Capitol records and the rest of the music industry from destroying the integrity of their music.

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is the
foundation
of all
philosophy.
—Montaigne

? ? ? ?

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HOT HERO TOP TEN

Talk about an easy list! Easily the best comic we've seen in years, **MARVELS** tops our list as the hot comic this month. This may not be the comic that appreciates into a \$400.00 book two weeks after it comes out, but it will be one for the ages. Right up there with **DARK KNIGHT** and **WATCHMEN**. Do yourself a favor and give it a read. Do ya get what I'm saying? Is this thing on?

#10

Mallibu's



SOLITAIRE #1

The Ultraverse expands with a bang. Solitaire is one kick-butt guy, and his debut book comes with one of four special playing cards! Not trading cards, playing cards! This is different than the average Ultraverse fare, and with pre-orders going down during the off-season, look for this to be a long-term winner.

#9

Valiant's



NINJAK #1

You've seen him in *Bloodshot*. You've seen him in *Secret Weapons*. Now this way-cool ninja gets his own book with super artist Joe Quesada doing the pencils. If you're looking for a sleeper, this isn't it. If you're looking for a good read, this book has found a home.

#8

Defiant's



GOOD GUYS #1

Did you ever want to be a superhero? Seven lucky people get the chance in Defiant's new comic that will use the likenesses of seven real people as the heroes. Makes you wonder if they'll kill off one of these guys and have him come back as four different superheroes?

#7

Dark Horse's



SIN CITY: A DAME TO KILL FOR #1

Welcome to Sin City, the place where anything could happen, and most often does. Just when you thought the city was safe, Frank Miller takes you on a return trip! This book has won some major awards, and now's the time to find out why!

#6

Bongo's



ITCHY & SCRATCHY #1/ SIMPSONS #1

Bongo Comics is now adapting several *Simpsons'* tie-ins, and they are great! Like humor books? Like the *Simpsons*? Then this is definitely the line for you. Headed by Groening himself, this line is hot!

#5

Image's



TADLL #1

Another big hit from Image! He's 3'4", 2,000 years old and ready for a rumble. What secrets does he keep? Does he like his troll babes taller or shorter than him? Do they come any shorter than him? Doas ha live under a bridge? Will the main villain be called "Billy Goat Gruff"? And, the burning question, is he related to those godawful Turtle Trolls??? Find out in this debut issue written by Rob "Mr. 501" Liefeld himself. And hey, if Rob writes it, can guest stars like Supreme and Youngblood be far behind? Be sure and check out the art by this Matsuda guy. He's got a dynamic style that's sure to make this title burn!

#4

DC's



DEATH GALLERY #1

Death, that mega-popular dead babe from Sandman, gets her own pin-up book tilted with interpretations of her from today's top artists, including Brian (Judge Dredd) Bolland, Marc (Gregory) Hempel, Jeff (Bone) Smith, Michael Kaluta, Dave McKean, P. Craig Russell, Joe Phillips, Charles Vess, Jill Thompson and more. There's even a wraparound cover with a metallic fifth ink by Dave McKean and a two-page painted center-spread by Chris Bachalo! This is really strange, though. Think about it. The best written comic of our day and this is an art book? Sort of oxymoronic, like Army Intelligence. Still, this is great art.

#3

Marvel's



PUNISHER: SUICIDE RUN

The gritty, down-and-dirty Punisher is back. He's in a 10-part crossover that will change Frank Castle permanently (in comic book terms, that means at least 12 issues). Both the cops and the mob are after him, and the heat is on. This will be bigger than his tights with Spider-Man! This will be bigger than the time he was a black guy for three issues! This will be bigger than when he ran out of ammo and had to use a squirt gun! This story takes place in *Punisher* #86-88, *Punisher War Journal* #61-64, and *Punisher War Zone* #23-25, with covers by Michael Golden. Don't miss out on a single chapter of this explosive tale!

#2

DC's



BATMAN/DREDD: VENDETTA IN GOTHAM #1

You asked for it, so DC is giving it to you! You said you wanted another team-up between the Batster and Dredd-head. Well, here it is! What're you waiting for. Nab this baby or you'll never forgive yourself. Written by Alan Grant (yeah, the same guy who got 'em together before), *Batman vs. Judge Dredd* when Dredd comes to Gotham to settle the score with ol' pointy ears. As if that weren't enough, the excitement also has the Ventriloquist, that double-talking dummy who starts a series of mass murders. What's a Bat-guy to do with both of 'em running around creating trouble? Oy!

#1



MARVELS #1

WRITER: Kurt Busiek
ARTIST: Alex Ross

Marvels is a fully painted bookshelf series with an acetate outer cover, so you can pull it back and enjoy all the art. It tells the story of the early days of all your favorite Marvel heroes, like the X-Men, Spidey, and the FF through the eyes of a photographer. The series starts with the famous Human Torch/Sub-Mariner battle, covers the wedding of Reed and Sue Richards, and ends with the death of Gwen Stacy. This 4-issue mini-series is, without a doubt, the most eagerly anticipated project to come out in years. Everybody is buzzing about this book. Beautiful just barely describes the art by Alex Ross. The realistic paintings by Ross are a wonder to behold, and some of the most famous scenes in Marvel history are re-represented with an all new slant. If you buy one book this year, it had better be this. Trust us on this one. Every collection should have one. 'Nuff said.

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TRADING CARDS

By Rob Holly



Let's talk about a recent trend in today's hobby industry—genre mixing. That's when one aspect of the collecting market

figures they can make twice as much money by combining two successful ideas into one, thereby crossing over to fans of both, creating twice as much demand. Sometimes it works, like when Topps did *Mars Attacks* in the 60s, or the Marvel cards for SkyBox that combine readers' favorite comic book heroes with trading cards. However, things get ugly when companies try to blend the two mediums in format as well as content. Some companies, like The River Group, Majestic and Press Pass, are making comics out of cards (*Plasm*, *Legacy* and *Tribe*). When put in pages (and only when put in pages), these card sets make up a complete comic. Trick is, you pretty much have to collect the whole set in order to get the complete story. If you don't, it's like reading a comic book that your little sibling has taken a pair of scissors to because he liked the pictures. Looks like the general populous hasn't taken an instant liking to the format, because reports are that all of the sets are sitting on shelves everywhere. How can the card companies improve on the design? Well, let's take a look. First, why would anyone pay \$15 and up for a comic? Well, if it was the *only* way to get the premiere issue of a comic, it would be worth it. However, both The River Group and Majestic made the story accessible in comic form, thus killing the market for the cards. If it's going to be limited, make it limited. Second, since single cards are useless to collectors who just want one set, why not number the

packs like Upper Deck did with *Comic Ball 5*? That way, the collectors wouldn't have single cards left over. Third, card fans like to collect cards that are single pictures, suitable to display or look at in any order, and these cards just don't fit that bill. Maybe have something on the backs of the cards that are single shots, and have the fronts be like the puzzle pieces on the back of *Wacky Packages*. That trick would seem to appease both the comic collectors who want the story, and the card collectors who want single images.

And then there are... Pogs! Those tops to some Hawaiian fruit drink have fostered ideas in card companies, and there are actually pogs of *Savage Dragon*, *Superman* and everyone's favorite, *Spawn* (kids just love *Spawn*). What kind of cruel joke is this? Trading cards are traditionally square, and there's a very good reason for that. Will we be seeing those silly little fill-in-the-hole books like the coin collectors use? They're just wrong, and that's all there is to say about that. Looks like the phantom fad has passed before it began, as Pogs seem to be doing the deep six already. Just to be fair though, if you like Pogs, Gops, Gout or whatever they call them, write us and tell us why. We really want to know. ▲



HEROIC TRADING CARDS

THE NO. 1 PRICE GUIDE FOR NON-SPORTS TRADING CARDS...



Andy's favorite pick-up line:
"Yer as pretty as a peach.
Why, the boys ought to be
buzzing around you like flies
'round a spoonful of honey."
Yeah, let's face it, Andy was
one smooth pick-up artist.

READ THIS OR DIE: HOW TO USE HERO'S CARD PRICE GUIDE!

The first value listed represents a low price and the second value is the high price. This is the range of retail prices that these cards could be purchased for in the retail stores that participated in our survey. HERO Illustrated does not sell cards and this is not a listing for orders.



Mr. Roper is a man of few words—all of them nasty!
© 1994 Hero's Company

Tip: Visit your card shops regularly. These shops carry a wide variety of cards, some of which cannot be found in grocery stores, etc.

All the prices listed are for cards in near mint to mint condition and are compiled from retailers around the nation. This month's focus is on sit-com cards. Enjoy!

ADDAMS FAMILY

Donruss - '64		
66 Card Set	300.00	400.00
Commons	3.00	5.00

ALF SERIES 1

Topps - '87		
69 Card Set	7.00	10.00
Commons	.10	.15
Stickers (18)	.25	.35

ALF SERIES 2

Topps - '88		
66 Card Set	7.00	10.00
Commons	.10	.15
Stickers (11)	.25	.35



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looked like the Saved By The
Bell babes, they'd still be
around today.

Meet Jack
Tripper—a
man living
with two
women pla-
tonically.
Man, or
incredibly
stupid
mutant?

ANDY GRIFFITH SERIES 1

Pacific - '90		
110 Card Set	15.00	20.00
Commons	.15	.20

ANDY GRIFFITH SERIES 2

Pacific - '91		
110 Card Set	10.00	15.00
Commons	.10	.15

ANDY GRIFFITH SERIES 3

Pacific - '91		
110 Card Set	7.00	12.00
Commons	.10	.15

BRADY BUNCH

Topps - '69		
88 Card Set	500.00	550.00
Commons	3.00	5.00

DINOSAURS

Pro Set - '92		
50 Card Set	6.00	10.00
Commons	.10	.15
Trivia cards	.10	.15
Puzzle cards	.30	.50

FLYING NUN

Donruss - '68		
66 Card Set	150.00	200.00
Commons	3.00	5.00

GET SMART

Topps - '66		
66 Card Set	175.00	250.00
Commons	2.50	4.00
Secret Agent Kits (16)	4.00	5.00

GILLIGAN'S ISLAND

Topps - '65		
55 Card Set	300.00	400.00
Commons	5.00	10.00

GOOD TIMES

Topps - '75		
55 Card Set	30.00	35.00
Commons	.30	.50
Stickers (21)	.50	.75

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GROWING PAINS

Topps - '88		
66 Card Set	5.00	10.00
Commons	.10	.15
Stickers (11)	.20	.35

HAPPY DAYS

Topps - '76		
44 Card Set	17.00	20.00
Commons	.30	.50
Stickers (11)	.50	1.00

HAPPY DAYS "A"

Topps - '76		
44 Card Set	25.00	30.00
Commons	.50	.75
Stickers (11)	.50	1.00

HOGAN'S HEROES

Fleer - '66		
66 Card Set	550.00	650.00
Commons	8.00	12.00

HONEYMOONERS

Comic Images - '88		
50 Card Set	30.00	40.00
Commons	5.00	10.00

I LOVE LUCY

Pacific - '91		
110 Card Set	10.00	15.00
Commons	.15	.20

LAFFS

Impel - '91		
80 Card Set	8.00	10.00
Commons	.10	.20

M*A*S*H

Donruss - '82		
66 Card Set	15.00	20.00
Commons	.25	.40

MORK & MINDY

Topps - '78		
99 Card Set	12.00	18.00
Commons	.10	.15
Stickers (22)	.15	.25

MUNSTERS

Leaf - '64		
72 Card Set	250.00	300.00
Commons	3.50	4.00
Stickers (16)	4.00	6.00



What's she going to fill Bill with? Instead of little Rickey, shouldn't her son be called little Billy? And what is she paying for, anyway?

PARTRIDGE FAMILY

Topps - '71		
Series 1- 55 Card Set	50.00	60.00
Commons (Yellow)	1.00	1.50
Series 2- 55 Card Set	50.00	60.00
Commons (Blue)	.50	1.00
Series 3- 88 Card Set	50.00	60.00
Commons (Green)	1.50	2.00

PEE WEE'S PLAYHOUSE

Topps - '89		
123 Item Set	50.00	60.00
Cards (33)	.15	.25
Wiggles (12)	.25	.30
Tattoos (12)	.15	.25
Activity Cards(22)	1.00	1.50
Stickers (44)	.25	.50

SAVED BY THE BELL

Pacific - '93		
110 Card Set	10.00	12.00
Commons	.10	.15

THREE'S COMPANY

Topps - '78		
16 Puzzle Card Set	12.00	18.00
Commons	.35	.50
Stickers (44)	.20	.35

WELCOME BACK KOTTER

Topps - '76		
53 Card Set	15.00	20.00
Commons	.20	.35

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Bad Cards
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Lombard, IL 60148

Hope to hear from you soon!



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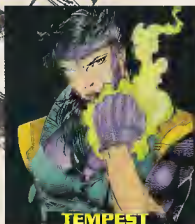
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Art by Brandon Peterson**

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FOCUS ON

THE LEGION OF SUPER-HEROES

The greatest appeal the future holds for all of us is the hope that no matter how good—or bad—things are now, they will eventually get better, even if you're talking about the world where someone like Superboy lives.

That was the idea behind *Adventure Comics* #247, which brought Superboy face-to-face with three teenagers from the future: Cosmic Boy, Lightning Lad and Saturn Girl—the nucleus for one of the most famous hero teams of all—The Legion of Super-Heroes. When Otto Binder and Al Plastino began century-swapping, the 30th century looked like everything the New Frontier had promised—and more. A sight-seeing ship promised to go “Around The World In 80 Minutes!” while the local ice-cream parlor promised “Nine Delicious Flavors From Nine Planets.” It didn’t even matter that the three heroes led Superboy to believe he was “too ordinary” to join—heck, they were only kidding. Besides, this was the sort of place where anyone who could break through the time-barrier would want to go!

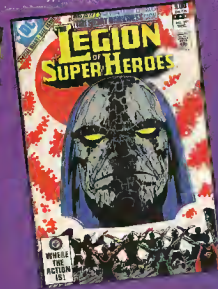
It would take a few years, but eventually the Legion made so many appearances in the various Super-titles that they finally became a regular feature of *Adventure Comics*, starting with issue #300. By then, the ranks had swelled to more than three times their original size, with new members like the diminutive Shrinking Violet, versatile Chameleon Boy, the brilliant Brainiac 5 (a “descendant” of the evil original) and hoity Bouncing Boy (over the years the Legion has included some 40-plus members into it—and that’s not including the Legion of Super-Pets, who made their “dramatic” debut in *Adventure*

#293). By this time, *Superman* creator Jerry Siegel was writing some of the stories, while John Forte took over the regular penciling chores, and with Mort Weisinger at the helm as editor, each story was full of wild coincidences and delightfully gooly expository dialogue (“I’m Matter-Eater Lad; a new member!”).

Unlike Weisinger’s other titles, however, the Legion stories had a depth and sense of drama to them that was a rare occurrence for its time, and if today’s writers and artists seem to dwell on this era more than other times in Legion history, it’s probably because those stories, for all their dopey moments, were incredibly cool.

If the technology of heroes was much greater in the 30th century, so too was the technology of villains—and the villains could be formidable indeed. In *Adventure* #314, a scientist named Alaktor transferred the minds of three of history’s “wickedest men”—Nero, Dillinger and Hitler—into the bodies of the Legion’s most powerful members,

Superboy, Ultra Boy and Mon-El. In *Adventure* #349, the Legion encountered the would-be dictator Universo for the first time, as he stole a Legion time-bubble and laid traps throughout history for the members who tried to follow him. The Legion’s adventures reminded us that while the benefits of the future looked greater, the risks were greater as well. It’s probably no coincidence that some of the Legion’s most famous moments involve the death of a member. Back before a hero’s death was done as a desperate attention-getting device (before it was even done *period*), Lightning Lad sacrificed his life to save his true love Saturn Girl (and the Earth) from the would-be conqueror Zaryan. The fan outcry was tremendous, and while new members were brought in (including Mon-El, a super-powered teen whose weakness was lead), Lightning Lad did eventually return (thanks to the sacrifice of another Legion member—Chameleon Kid’s pet, the blob-like Protty).



Other writers made their presence felt on the title during this period. One was science-fiction writer Edmond Hamilton. Another was a young lad named Jim Shooter, whose youthful exuberance was a nice contrast to the veteran writers in Mort Weisinger's stable.

Shooter teamed up with artist Curt Swan for another milestone issue, "The Doomed Legionnaire" (Adventure 352-353). When the universe was menaced by a creature who threatened to destroy the sun, it was the Legionnaire known as Ferro Lad who flew straight into the Sun-Eater with an explosive device that would kill them both. Ferro-Lad stayed dead, too.

By the 1970s, a new vocabulary was dominating comics. The stories, in both script and art, were forced to go beyond the storybook simplicity of the Weisinger era. The Legion found a new home once again, going from *Adventure* to sharing Superboy's book (and eventually taking it over). Artists included Dave Cockrum and Mike Grell.

Legion membership continued to grow steadily, and in order to reflect the enlightenment of the 1970s, racial barriers were broken down in the 30th century when the Legion inducted its first two minority members, Tyroc and Invisible Kid.

What stuck out for most people during this era, however, were the Legion's new costumes. Every wretched excess of '70s fashion somehow reared its ugly head in the 30th century. That coupled with the new page count of comics (by the mid-'70s, ads had taken all but 17 pages of your average comic) made memorable stories a real rarity.

The Legion's next real call to glory came in the early 1980s, when writer Paul Levitz and artist Keith

Giffen introduced the future's greatest team to the universe's greatest villain—Jack Kirby's Darkseid—in "The Great Darkness Saga."

When the Crisis on Infinite Earths shook the DC Universe, some sweeping changes had to be made. One was John Byrne's decision to negate Superman's past as Superboy, which (needless to say) had ramifications on the Legion, since he was the reason they formed in the first place. Byrne and Levitz went out of their way to clear up the problem in *Legion of Super-Heroes* 37 and 38 (a crossover with Byrne's *Superman* books), claiming that the Superboy the Legion had known was actually a deceptive invention of the villainous Time-Trapper, who would have trapped the Legion in his "pocket" universe if his creation had not rebelled to save the day. He perished in the attempt, of course, and that was that.

It wasn't the end of continuity debates, however. When Byrne gave Superman a new Brainiac, the Legion team had to respond in kind. As a result, Brainiac 5's ancestor, Vril Dox, can now be found in the current day, palling around with Lobo in *L.E.G.I.O.N.* '93.

When Levitz wrapped up the *Legion of Super-Heroes* series in 1989, Keith Giffen and writers Tom and Mary Bierbaum came in with a new direction. The new *Legion* book started five years after the last one ended, in a world decimated by war and ultimately ruled by Mordru the Mystic. Eventually the Legion reformed around the call of Chameleon Boy, who pledged to offer his resources to bring the team together. This new series tried to tie up continuity as well—Supergirl, for instance, became Laurel Gand

ADVENTURE COMICS

DC Comics

275	100.00	100.00
276-280	45.00	45.00
281	36.00	36.00
282 LSH	93.00	93.00
283	62.00	62.00
Introduction of Phantom Zone		
284	35.00	35.00
285	60.00	60.00
286	50.00	50.00
287-289	30.00	30.00
290 LSH	84.00	84.00
291-292	29.00	29.00
293	54.00	54.00
294	59.00	59.00
295-298	27.00	27.00
299	30.00	30.00

1st Gold Kryptonite

300	250.00	350.00
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Legion series begins

301	72.00	100.00
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Origin of Bouncing Boy

302-305	44.00	70.00
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306-310	36.00	50.00
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311-320	26.00	35.00
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321	20.00	20.00
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Intro of Time Trapper

322-330	17.00	17.00
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Intro of Lone Wolf into the

Legion, 327		
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331-340	14.00	14.00
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341	10.00	10.00
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Triplicate Girl becomes

Duo Damsel		
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342-345	8.00	8.00
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346	12.00	15.00
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New Members

347-351	8.00	8.00
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352	7.00	7.00
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353	13.00	13.00
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Death of Ferro Lad

354-360	7.00	7.00
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361-370	8.00	6.00
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371-380	5.00	5.00
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LSH series ends in 380

381-389	2.00	2.00
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Supergirl begins, 381

390	5.00	5.00
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391-403	2.00	2.00
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403	5.50	5.50
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404-410	2.00	2.00
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411	1.00	1.00
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412	3.00	3.00
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413-466	1.00	1.50
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467-468	3.00	3.00
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469-490	1.00	1.50
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L.E.G.I.O.N.

DC Comics

1	2.00	5.00
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2	2.00	4.00
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3-10	2.00	3.00
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TOP 10 LEGION REJECTS

Hey, if you were a 30th-century teenager, wouldn't you want to be part of the Legion of Super-Heroes? Keep in mind, however, you're dealing with teenagers—a notoriously cliquish age group. These folks discovered he powers that made you famous back home may not mean a thing when you get to the big city...



THE MESS 1
Had "the amazing power to attract dirt!" Hey, find me a teenager who doesn't.



STORM BOY 3
Claimed to control the elements; actually, it was a weather-control device. OOPS!



ANTENNAE BOY 5
A human radio antennae. Rejected when he picked up Rush Limbaugh 5.



THE TUSKER 7
"Great stars! His fangs are extending to fantastic length!" Flossing was sheer torture



RONN KARK 9
Had "the power of flattening!" If it looks like a doormat, and acts like a doormat...



LESTER SPIFFANY 2
Tried to buy his way into the Legion. Buddy, can you spare your pride?



DOUBLE HEROER 4
Brought new meaning to the phrase "four-eyes." Also, to "headbanging."



POLECAT 6
Could emit a fierce stench. His influence is still seen among many modern comics fans.



EYE-FUL ETHEL 8
Had multiple pairs of eyes. Went insane trying to put in contact lenses.



ARM-FALL-OFF BOY 10
They took Jimmy Olsen and turned down this guy? What the hell?!!

while Mon-El became the hero known as Valor—but a new curve was thrown into the works when another Legion of Super-Heroes showed up on the scene in *LOSH* #25. These youngsters bore an uncanny resemblance to the original Legion members, and while their background has not been fully explained, they became the focus of a spin-off title, *Legionnaires*. The idea of a second Legion has proven controversial for some fans, but these stories have a lot of charm to them, thanks to the Bierbaum's light touch and the top-drawer artwork from Chris Sprouse, Adam Hughes and Colleen Doran. There are a lot of Legion legends and talents we haven't space to discuss, but what's important is the Legion's colorful and winning past, and we can all look forward to the future. After all, wasn't that the original idea? ▲



11-22	1.50	2.00
Lobo in most issues		
23	2.00	2.50
24-40	1.50	2.00
41-47	1.50	1.50
48-49	1.75	1.75
50	3.50	3.50
51-59	1.75	1.75

LEGIONNAIRES

DC Comics

1	1.75	5.00
Bagged with trading card		
2-7	1.25	1.25

LEGION OF SUPER-HEROES

DC Comics

Previously
Superboy and the Legion
of Super-Heroes

259	3.00	4.00
260-270	2.00	2.00
271-284	1.50	1.50
285-290	2.00	2.00
291-299	1.50	1.50
300	2.00	2.00
301-305	1.20	1.50
306-313	0.75	1.00
Annual 1	2.00	2.00
Annual 2	1.50	1.50
2nd Series		
1	2.00	2.00
2-10	1.60	2.00
11-14	1.20	1.50
15-18	1.60	2.00
19-36	1.20	1.50
37	10.00	12.00
38	12.00	15.00

Death of Superboy		
39-44	1.75	2.00
45	3.00	3.00
46-49	1.00	1.50
50	2.50	2.50
51-63	1.00	1.50
Annual 1	2.00	2.00
Annual 2-4	2.00	2.25

3rd Series		
1-48	1.75	1.75
Annual 1-4	3.50	3.50
Limited Series (Reprints)		
1	10.00	10.00
2-4	5.00	5.00

TIMBER WOLF

DC Comics

1-5	1.50	2.50
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KEY

Title	→	L.E.G.I.O.N.
Issue #	→	1
Low Retail	→	2.00
High Retail	→	5.00

GOLD CARD

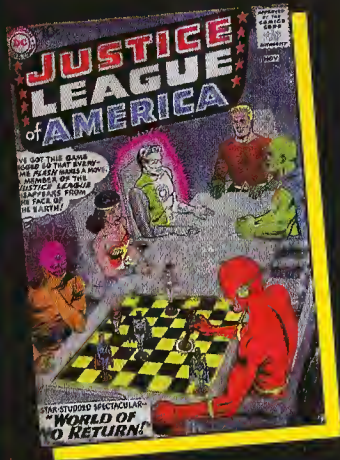
GOLD CARD

GOLD CARD

GOLD CARD

GO

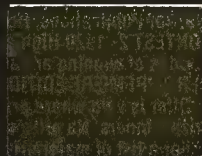
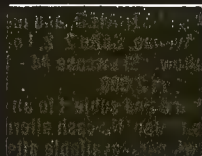
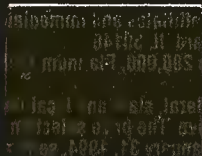
WIN JUSTICE LEAGUE #1 AND OTHER PRIZES ONLY FROM



HERO

ILLUSTRATED

Scratch off below, if all 3 match you are a winner!



Turn to page 122 for full details and a list of prizes!

See contest rules and regulations on back of card.

OLD CARD

GOLD CARD

GOLD CARD

GOLD CARD

GOLD

HERE'S HOW TO CLAIM YOUR PRIZE!

RULES & REGULATIONS:

1. There is no purchase necessary to enter. Only one entry per household.
2. To enter the sweepstakes send your original HERO Gold Contest scratch off card to HERO CONTEST WINNER, 1920 Highland Avenue, Suite 222, Lombard, IL, 60148 by December 31, 1993. No photocopies or mechanically reproduced entries will be permitted. Mutilated cards will be disqualified. The Sendai Media Group, Warrior Publications and HERO magazine and its officers and staff are not responsible for typographical errors. In the event of a printing or production error and more winning cards are awarded than intended according to rule #4, prizes will be awarded in a random drawing from among all claims received. Sendai Media Group, Warrior Publications and HERO ILLUSTRATED are not responsible for lost or misdirected mail, acts of God, or other events which prohibit your entry from reaching the above offices.
3. To receive a free scratch off card, send a self addressed, stamped envelope to: GIVE ME MY HERO #4 SCRATCH-OFF CARD, c/o HERO ILLUSTRATED, 1920 Highland, Suite 222, Lombard, IL 60148 by November 30, 1993. A scratch off card will be sent to you. Each card must be requested separately.
4. The prizes are 1) 1 Justice League of America #1. Retail value approximately \$1,000. 2) One of 10 Gold or Platinum Edition Valiant Comics. Retail value approximately \$60.00. 3) One of 20 DC Archive Edition Hardcover books. Retail value approximately \$40.00. 4) One of 100 Platinum foil HERO PREMIERE EDITIONS Retail value approximately \$20.
5. Sweepstakes is open to all residents of the United States and Canada except employees of the Sendai Media Group, Warrior Publications, HERO ILLUSTRATED, and their affiliates and immediate families. Send winning card to HERO GOLD CONTEST 2- 1920 Highland Avenue, Suite 222, Lombard, IL 60148.
6. Odds of winning are as follows: Showcase #4 - 1 in 200,000; Platinum Valiant - 1 in 20,000; DC Archive - 1 in 10,000; HERO PREMIERE EDITIONS - 1 in 2,000.
7. Offer is void where prohibited and subject to all federal, state and local laws. Taxes on prizes are the responsibility of the prize winners. No prize substitution. No cash alternative. The prize selection decision of the judges is final.
8. For a list of major prizes winners, available after January 31, 1994, send a self addressed, stamped envelope to: HERO GOLD CONTEST WINNERS - August, 1920 Highland Avenue, Suite 222, Lombard, IL 60148.
9. All uncollected prizes will be placed in a second-chance drawing with winners randomly selected from all entries received. Enter by sending a postcard with your name, address and phone number to: HERO Second Chance Drawing - December, 1920 Highland Avenue, Suite 222, Lombard, IL 60148



GOLD CARD

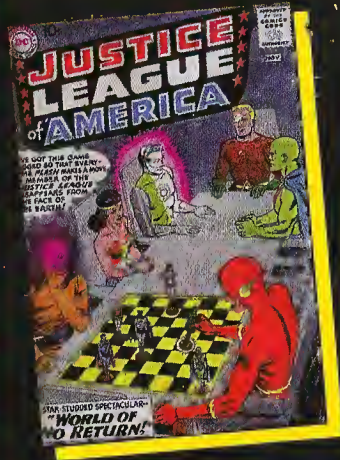
GOLD CARD

GOLD CARD

GOLD CARD

GOLD CARD

WIN JUSTICE LEAGUE #1 AND OTHER PRIZES ONLY FROM



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Scratch off below, if all 3 match you are a winner!



Turn to page 122 for full details and a list of prizes!

See contest rules and regulations on back of card.

GOLD CARD

GOLD CARD

GOLD CARD

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GOLD CARD

HERO

GOLD CONTEST #5



You may have already won an awesome original copy of *Justice League of America* #1! Or, maybe one of the dozens of other prizes from HERO!

PRIZES! PRIZES! PRIZES!

Yes, this is the fifth incredible HERO scratch-off contest! Our polls indicate that almost 98% of all readers prefer this contest to major oral surgery. So grab a coin, scratch off those little gold squares, and see if you have won! A beautiful copy of *Justice League of America* #1 is just waiting for the guy who comes up with three JLA's just like that card to the right. And don't despair. If you don't win the big one, there are still some other nifty prizes ripe for the picking. Platinum Valiants, DC Archives and some really hot platinum Premiere Edition comics! That's right — some highly collectible books are waiting for a good home with a friendly family to take care of them. So get scratching and be sure to read the legal stuff below.

MATCH ALL 3 AND YOU ARE A WINNER!

GOLD CARD GOLD CARD GOLD CARD GOLD CARD GOLD CARD

WIN JUSTICE LEAGUE #1 AND OTHER PRIZES ONLY FROM

HERO

YOU MAY WIN

YOU ARE A WINNER!

JLA JLA JLA

Turn to page 122 for full details and a list of prizes!

GOLD CARD GOLD CARD GOLD CARD GOLD CARD GOLD CARD

RULES & REGULATIONS

- There is no purchase necessary to enter. Only one entry per household.
- To enter the sweepstakes send your original HERO Gold Contest scratch-off card to HERO CONTEST WINNER, 1925 Highland Avenue, Suite 222, Lombard, IL 60148 by December 31, 1993. A master list of cards will be sent to you. Each card must be requested separately.
- The prizes in the Justice League of America #1 contest are approximately \$1,000. 21 one of 10 cards as Platinum Edition Valiant Comics. Retail value approximately \$60.00. 31 one of 20 DC Archive Edition Handcrafter Books. Retail value approximately \$40.00. 41 one of 100 Platinum Ball HERO ARCHIVE EDITIONS. Retail value approximately \$20.00.
- Sweepstakes is open to all residents of the United States and Canada except employees of the Standard-Grafi Group, Warner Publications, HERO ILLUSTRATED, and their affiliates and immediate family.
- Scratch winning card to HERO GOLD CONTEST #5 - 1925 Highland Avenue, Suite 222, Lombard, IL 60148.
- Order of winning is as follows: Justice League of America #1 - 1 in 230,000, Platinum Valiant - 1 in 23,000, DC Archive - 1 in 10,000, HERO PREMIERE EDITIONS - 1 in 2,000.
- Order of winning is as follows: Justice League of America #1 - 1 in 230,000, Platinum Valiant - 1 in 23,000, DC Archive - 1 in 10,000, HERO PREMIERE EDITIONS - 1 in 2,000.
- Order of winning is as follows: Justice League of America #1 - 1 in 230,000, Platinum Valiant - 1 in 23,000, DC Archive - 1 in 10,000, HERO PREMIERE EDITIONS - 1 in 2,000.
- All unsolicited prizes will be placed in a second-chance drawing with winners randomly selected from all entries received. Enter by sending a postcard with your name, address and phone number to: HERO Second Chance Drawing - December, 1993 Highland Avenue, Suite 222, Lombard, IL 60148.

OUR READERS ASKED US TO BRING 'EM THE BEST...

AND THAT'S
EXACTLY WHAT WE
INTEND TO DO, SIR

NO MATTER
WHAT THE DANGER...
NO MATTER HOW HIGH
THE COST.

EXTREME

HERO #8 FEATURES AN EXCLUSIVE EXTREME STUDIOS JAM COMIC, A BEAUTIFUL PRIME COVER, A ONCE-IN-A-LIFETIME VALIANT SCRATCH-OFF CONTEST, AND ALL OF THE GREAT FEATURES THAT MAKE HERO THE #1 COMIC MAGAZINE! BUY HERO AND DISCOVER THE DIFFERENCE!

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**ON SALE
DECEMBER 20**

HOW TO USE THE GUIDE...

HERO PRICE GUIDE

The **HERO PRICE GUIDE** you now hold in your hands is one of the most interactive, accurate, and up-to-date listings of its kind. Thousands of hours were spent gathering and compiling the data contained within the following 40 pages to deliver a price guide that addresses the needs and concerns of both casual and avid collectors alike.

The **HERO PRICE GUIDE** has been designed to offer you the most honest appraisals of your collections from dozens of actual comic book retailers around the country. **HERO** has carefully selected some of the best sources for back-issue information as well as regular comic book stores, like the ones you visit, to create a listing that is not only representative of current market values and trends, but also supplies a price frame within which the value of your comics can be judged.

The methods used by some price guide publications that supply a single valuation for titles based on a limited or infrequent polling of current market reaction are simply not accurate. The **HERO PRICE GUIDE** presents values in a bracketed format that compensates for many of the regional and time-sensitive variables that take place.

While any price guide will be plagued with problems, only **HERO** employs a special system and interactive format to attack these problems head-on. All prices are representative of comics in "Near-Mint" condition.

This price guide, and any price guide contained within **Hero Illustrated**, are fairly-based listings created to give the reader an idea of what specific comics or related materials could be purchased for at the time this issue went to press. **Hero Illustrated** does not operate comic retail stores and does not sell, or purchase for resale, any comic or comic-related material, and this is not a catalog listing of prices we will buy or sell comics for. The Low and High prices do NOT represent "buy" and "sell" values. They are the low and high range of retail prices that reflect what anyone could expect to pay for that issue in a comic store. Some stores may charge more or less than the prices listed.

Title: The name of the comic.

Fact-File Info: Who was the publisher, the art and writing team, cover price and current value.

Overview: Background on story line.

HERO "Potential" Rating: Is this good or what?
★ = Why?
★★★★ = Yow! I'm burnin'.

HERO Pick: What does the **HERO Research Staff** think?

Dealer Pick: What are store owners saying?

If you have information that the prices contained within this price guide are not in line with what you have seen or purchased a comic for, please let us know.

If you wish to be included as a contributor to the price guide please contact Price Guide Editor Brian Wenberg at **Hero Illustrated Price Guide**, 1920 Highland Avenue, Suite 222, Lombard, IL 60148.

KEY

Title			
Company			
Issue #	1	6.00	10.00
Low Retail	2	6.00	6.00
High Retail	3	1.50	4.00
Hero Title			

SAVAGE DRAGON

Image

MARVEL FANFARE #15

Publisher:	Marvel
Issue No.:	#15
Writer:	Various
Artist:	Various
Inker:	Various
Cover Price:	\$1.50
Current Low Price:	\$2.00
Current High Price:	\$3.00



HERO TIP:

Overview: Issue is led off by Barry Windsor-Smith story involving practical jokes between the Thing and Torch.

HERO RATING:

★★★

H.I. PICK

Barry Windsor-Smith has picked up popularity with today's readers with *Archer & Armstrong*, but older works are still unknown. Fanfare lost some steam after its start, but this is one to look for, due to good art and an amusing story.

DEALER PICK

"So it's got Barry Windsor-Smith. So what? This book sells at cover price, but can also be found in many bargain bins...Great Barry Smith art as usual and a very good and amusing story...A barely recognizable Smith story that is fun! Grab your copy now, before word gets out."

HERO PRICE GUIDE

HOW TO ENTER THE HERO COMIC CONTESTS:

Throughout the HERO price guide you'll find some great contests that give you the opportunity to win some super prizes and classic comics from every Age!

Almost every page in this price guide has a contest to win with cool prizes. The trick is to send in your non-winning Gold Card to us and we will enter you into all of the contests without a hitch! That's right! You do a whole lot of nothing and we'll give you the chance to win all sorts of nifty items! Each of the contests will have a few very difficult questions as well, that you can answer for a chance at a set of HERO Platinum

Premiere Edition! The person that gets all the answers right for a single issue, and we mean all, will also get their name in lights in the next issue of HERO as Trivia King Extraordinaire!

As is the case with any HERO contest, send your contest entries (along with your name, address and phone number) to:

HERO CONTESTS

1920 Highland Avenue
Suite 250

Lombard, IL 60148

Remember that these contests are void where prohibited and that HERO and its staff or their immediate families are not eligible. Also, HERO is not responsible for weather, sunspots, nuclear war, or other events which may prevent your entry from getting to us on time. Only one prize winner per contest unless otherwise noted. You can enter as many times as you have a non-winning Gold Card, or you can enter the contests individually by sending the correct answers on a post-card. We'll even send out the comics in brand-spanking new Showcase Sellers so you can proudly display your winnings.

TITLE
PUBLISHER
NUMBER LOW HI

1963

Image

1	Mystery Inc.	1.50	2.50
1	Gold ed.	25.00	50.00
2	The Fury	1.50	2.50
3		1.50	2.00
	Tales of the Uncanny		
4		1.95	1.95
	Tales from Beyond		
5		1.95	1.95
	Horus Lord of Light		

2099 UNLIMITED

Marvel

1-2		3.95	3.95
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ACTION COMICS

DC Comics

251		85.00	85.00
252		700.00	900.00
	1st Supergirl		
253		135.00	250.00
254		125.00	275.00
	1st Bizzaro and Superman		
255		65.00	150.00
256-261		55.00	75.00
262		42.00	75.00
263		60.00	75.00
	Origin of Bizzaro World		
264-266		42.00	75.00
267	LSH app.	275.00	350.00
268-270		41.00	50.00
271-275		37.00	50.00
276	LSH	100.00	125.00
277-282		37.00	50.00
283-285	LSH	45.00	75.00
284		47.00	47.00

Mon-El App

286-290		23.00	23.00
291-292		15.00	15.00
293		30.00	40.00

Origin of Comet

294-299		15.00	25.00
300		17.00	35.00
301-308		10.00	10.00
309		12.00	12.00
310-320		10.00	10.00
321-333		7.00	7.00

334	Giant	25.00	50.00
335-340		7.00	7.00
342-346		5.00	5.00
347	Giant	9.00	20.00
348-359		5.00	5.00
360	Giant	15.00	30.00
361-372		4.00	4.00
373	Giant	7.00	15.00
374-380		4.00	6.00
381-420,424		3.50	6.00
421-423		4.00	5.00
425	Adams art	5.00	10.00
426-430		3.00	3.00
431-436		2.50	2.50



437	Giant	5.00	5.00
438-439		2.50	2.50
440-441		5.00	5.00
442		2.50	2.50
443	Giant	4.00	4.00
444-445		2.50	3.00
446		3.00	5.00
447-470		2.50	3.00
471-502		2.00	2.50
468,500		2.50	5.00
503-532		1.50	2.00
533-551		1.00	2.00
552-553		6.00	9.00
	Animal Man App		
554		1.00	1.75
555-559		1.00	1.25
560		1.00	2.00
561-561		1.00	1.25
562		1.00	2.00
563	Alan Moore	6.50	13.00
584-585		2.00	3.00

Byrne starts

586		1.50	2.00
587-592		1.00	1.50
593-597		1.50	2.00
598		1.50	3.50

1st App. Checkmate

599		1.50	2.00
600		3.00	6.50
601-642		1.00	2.00
643		2.00	2.00

Perez cover and art

644-648		1.50	2.00
649		2.00	2.00
650-658		1.50	2.00
659		2.00	3.00
660-673		1.50	2.00
674-675		2.00	3.00
676-677		2.00	4.00
678		1.75	2.00
679-682		1.50	2.00
683		3.50	6.00

Doomsday cameo

663	2nd print	1.50	2.00
683	3rd print	1.00	1.50
684	Doomsday	3.00	6.00
685		2.00	6.00

Funeral for a Friend

666		1.50	5.00
	Funeral for a Friend		
667-668		2.50	3.00
669		1.50	3.00
690-692		1.50	3.00

Annual 1

	Art Adams	5.00	6.00
	Annual 2	2.50	3.50
	George Perez	2.00	3.50
	Annual 3	2.00	3.50
	Annual 4	2.50	3.50

ADVENTURE COMICS

DC Comics

275		100.00	100.00
276-280		45.00	45.00
281		35.00	35.00
282	LSH	93.00	93.00
283		62.00	62.00
	Introduction of Phantom Zone		
284		35.00	35.00
285		60.00	60.00
286		50.00	50.00
287-289		30.00	30.00
290	LSH	84.00	84.00
291-292		29.00	29.00
293		54.00	54.00
294		59.00	59.00
295-298		27.00	27.00
299		30.00	30.00

1st Gold Kryptonite

300		250.00	350.00
	Legion series begins		
301		72.00	100.00

Origin of Bouncing Boy

302-305		44.00	70.00
306-310		36.00	50.00
311-320		26.00	35.00
321		20.00	20.00

Intro of Time Trepper



322-330

	Intro of Lone Wolf into the Legion, 327	17.00	17.00
331-340		14.00	14.00
341		10.00	10.00

Triplicate Girl becomes

	Duo Damsel		
342-345		6.00	6.00
346		12.00	15.00

New Members

347-351		6.00	6.00
352		7.00	7.00
353		13.00	13.00

Death of Ferro Lad

354-360		7.00	7.00
361-370		6.00	6.00
371-380		5.00	5.00

LSH series ends in 380

381-389		2.00	2.00
	Supergirl begins, 361		
390		5.00	5.00
391-403		2.00	2.00
403		5.50	5.50
404-410		2.00	2.00
411		1.00	1.00
412		3.00	3.00
413-456		1.00	1.50
467-468		3.00	3.00
469-490		1.00	1.50

ADVENTURES OF CAPTAIN AMERICA

Marvel

1		4.00	6.00
2-4		4.00	5.00

ADVENTURES OF SUPERMAN

DC Comics

	Formerly Superman		
424		2.00	2.00
425		1.00	1.75
426-449		1.50	1.75
450-462		1.50	2.50
463		2.00	4.00
464	Lobo app.	1.50	2.00
465		1.50	1.50
466		1.50	2.00
467		1.50	2.00
468-471		1.50	1.50
472-473		1.50	2.00
474-479		1.50	1.50
480		1.50	2.00
481-485		1.50	1.50
485-487		1.25	1.50
488-489		1.50	2.00
490-495		2.00	3.00
496		4.00	6.00
	Doomsday cameo		
496	2nd print	1.25	2.00
497	Doomsday	5.00	10.00
497	2nd print	1.25	3.00
498	Funeral	3.00	6.00
498	2nd print	1.25	1.50
499	Funeral	1.25	4.00
500	Bagged	3.50	4.00

500 Newstand	3.00	6.00
500 Platinum ed.	75.00	150.00
501-504	1.50	2.50
505	1.50	1.50
505 Direct	2.50	2.50
Annual 1	2.00	3.00
Annual 2	2.50	4.00
Annual 3	2.50	3.00
Annual 4	3.00	3.00
Annual 5	2.50	2.50

ADVENTURES OF THE FLY

Archie		
1	300.00	450.00
1	Simon and Kirby	
2	170.00	250.00
2	Simon and Kirby	
3	100.00	150.00
4	70.00	100.00
5-10	50.00	60.00
11-13	25.00	40.00
14	45.00	60.00
15-20	25.00	35.00
21-30	22.00	30.00
31	25.00	35.00

ADVENTURES OF THE JAGUAR

Archie		
1	95.00	150.00
2	48.00	75.00
3	48.00	75.00
4-6	32.00	50.00
7-15	22.00	50.00

AGENT ZERO

Gelex/novels		
1	3.95	3.95

AKIRA

Epic/Marvel		
1	12.00	15.00
1 2nd print	3.50	6.00
2	6.00	14.00
2 2nd print	3.50	5.00
3-5	8.00	10.00
6	4.00	8.00
7-36	4.00	5.00

ALIEN LEGION

Epic/Marvel		
1st Series		
1-20	1.50	2.00
2nd Series		
1-18	1.25	1.50
Juggler Grimrod	6.00	6.00



ALIEN LEGION BINARY DEEP

Epic/Marvel		
1	3.50	3.50

ALIEN LEGION ON THE EDGE

Epic/Marvel		
1-3	4.50	4.50

ALIEN LEGION TENANTS OF HELL

Epi/Marvel		
1-2 Strom art	4.50	4.50

ALIENS

Dark Horse		
1	25.00	33.00
M. Nelson Art		
1 2nd print	3.00	8.00
1 3-6 print	2.00	3.00
2	23.00	25.00
2 2nd print	3.00	5.00
3	10.00	13.00
4	5.00	8.00
5	5.50	7.00
6	4.50	6.00
3-6 2nd print	2.00	3.00
Mini comic 1	7.50	10.00
Volume 2		
1	4.95	10.00
1 2nd print	2.50	3.00
2-4	4.75	6.00
2 2nd print	2.00	3.00

ALIENS 3

Dark Horse		
1	2.50	4.00
2-3	1.00	3.50

ALIENS: COLONIAL MARINES

Dark Horse		
1-4	2.50	4.00
5-6	2.00	2.50

ALIENS: EARTH WAR

Dark Horse		
1 Sam Keith art	5.00	11.00
1 2nd print	2.50	3.00
2	2.50	8.00
3-4	2.50	5.00

ALIENS: GENOCIDE

Dark Horse		
1	3.00	4.00
2-4	3.00	3.50

ALIENS: HIVE

Dark Horse		
1-4	3.00	4.00

ALIENS LABRINTH

Dark Horse		
1	2.50	2.50

ALIENS/PREDATOR: OEAALIST OF THE SPECIES

Dark Horse		
1	2.50	3.00
1 Platinum ed.	50.00	100.00

ALIENS: TRISES

Dark Horse		
	11.95	11.95

ALIENS VS. PREDATOR

Dark Horse		
0	10.00	15.00
1	6.00	15.00
1 2nd print	2.50	5.00
2-3	6.00	7.00
4	5.00	6.00
2-4 2nd print	2.50	3.00

ALL STAR SQUADRON

DC Comics		
1-67	1.00	1.00
McFarlane art	47	

ALL-STAR WESTERN

DC Comics		
1	10.00	15.00
2-8	4.00	8.00
9	6.50	10.00
10	42.00	60.00
Jonah Hex begins		
11	12.00	20.00

ALPHA FLIGHT

Marvel		
1	4.00	4.50
John Byrne art		
2-11	2.00	3.00
12	2.00	3.50
13 Wolverine	4.00	12.00
14-16	1.50	2.00
17 Wolverine	3.00	5.50
18-28	1.50	2.00
John Byrne ends		
29-31	1.30	1.50
32	2.00	2.95
33-34	3.00	6.00
35-49	1.30	1.50
50	1.50	2.00
51 Jim Lee art	5.25	10.00
52-53 Jim Lee	5.00	6.00
54	1.30	1.50
55-62 Jim Lee	3.00	4.00
63-64	1.30	1.50
65-74	1.50	2.00
75	2.00	3.00
76-86	1.50	2.00
87-90 Wolverine	3.00	5.00
91-105	1.75	2.00
106	7.00	15.00
106 2nd print	1.95	2.00
107-109	1.75	2.00
110-126	1.75	1.75
Annual 1	1.75	2.00
Annual 2	1.25	1.25

Special V.2 1 2.50 2.50

AMAZING ADULT FANTASY

Marvel		
7 Ditka begins	200.00	220.00
8	160.00	190.00
9-13	140.00	150.00
14	170.00	180.00

AMAZING ADVENTURES

Marvel		
1 Kirby	14.00	20.00
2-4	6.00	10.00
5-8 Neal Adams	8.00	10.00
9-10	5.00	6.00
11 Beast solo	12.00	15.00
12-17 Beast	8.00	12.00
18	11.00	14.00
19-39	3.50	4.00

AMAZING FANTASY

Marvel		
15	6700.00/8000.00	
1st App. Spider-Man		

AMAZING SPIER-MAN

Marvel		
1	6500.00/8000.00	
FF App., 1st App. Chameleon		
1	70.00	80.00
Gold records reprint		
2	1700.00/1800.00	
1st App. Vulture		
3	970.00/1750.00	
1st App. Doctor Octopus		
4	725.00	850.00
1st App. Sandman		

ALPHA FLIGHT #106

Publisher: Marvel
Issue No.: #106
Writer: Scott Lobdell
Artist: Mark Pacella
Inker: Dan Panosian
Cover Price: \$1.75
Current Low Price: \$7.00
Current High Price: \$15.00



Overview: Northstar fights for the life of a baby that has AIDS, and then declares he's homosexual.

HERO RATING:



H.I. PICK

Northstar is gay. So what? No super beings die, no one changes costume, no nuthin'.

DEALER PICK

"Have multiples of all issues in stock, only one copy of this issue. Subject matter makes story interesting and worth reading...Not a good investment. This would have sold as well as the rest of the failed series if not for the hype. Poor treatment of a homosexual character...Now a year later who cares?"

HERO

PRICE GUIDE

READER WHAT IF'S

What if Plastic Man was politically correct for the '90s— would he be called Rubber Man?

D.A. Stueck, Granite City, IL
No, he'd probably be called Protection Man.

What if Evil Ernie lived with Evil Burt on Sesame Street?
Malt Harris, Great Neck, NY
The Count would keep busy counting the bodies in the street.

What if there was a Milk & Cheese 2009?
Freddie Bouchardy
New York, NY
Their jokes would be really stale.

What if Superman died... for good?
Kelly David Spellman
Davis, CA
He did die for good. He brought hundreds of thousands of non-comic readers into the comic shops and got them excited about our industry!

What if Predator fell in love with an Alien?
Riliz Sabangan, College, Laguna, Philippines
I guess you'd get an Aliedator.

What if Poe Wee Herman had to repossess Lobo's bike?
Stephen D. Kennamer
Brownsboro, AL
It wouldn't do his career any harm, that's for sure.

What if Hero & Wizard didn't cover Image for one month, would the comic universe end as we know it?
Yes.

5	Dr. Doom App	650.00	850.00
6		650.00	700.00
1st App.	Lizard		
7-8		450.00	500.00
9		480.00	500.00
1st App.	Electro		
10		420.00	500.00
11-12		250.00	300.00
13		330.00	350.00
1st App.	Mysterio		
14		860.00	900.00
1st App.	Green Goblin		
15		270.00	300.00
1st App.	Kraven The Hunter		
16		190.00	300.00
1st App.	Scarion		
17		360.00	450.00
18-19	Green Goblin	180.00	200.00
20		210.00	250.00
1st App.	Princess Python		
21		150.00	200.00
22		140.00	200.00
1st App.	Mollen Man		
23		120.00	175.00
24		150.00	160.00
1st App.	Mary Jane		
26		180.00	225.00
27		160.00	225.00
Green Goblin			
28		190.00	300.00
1st App.	Mollen Man		
29		120.00	150.00
31-32		90.00	150.00
33		80.00	125.00
34-36		90.00	100.00
37		85.00	100.00
38		90.00	100.00
39	Goblin	100.00	125.00
40	Goblin	140.00	150.00
41		60.00	75.00

1st App.	Rhino		
42		55.00	120.00
43-46		40.00	50.00
47		40.00	80.00
48		40.00	50.00
49		40.00	65.00
50		225.00	300.00
51		75.00	90.00
52-58		30.00	37.00
57-60		28.00	35.00
61-62		25.00	32.00
63		25.00	40.00
64		25.00	32.00
65		25.00	45.00
66-73		25.00	32.00
74		25.00	40.00
75-77		20.00	30.00
78		20.00	45.00
79-89		20.00	30.00
90		35.00	40.00
Death of Captain Stacy			
91-93		20.00	27.00
94		35.00	45.00
95		20.00	25.00
96-97	Goblin	50.00	60.00
98	Goblin	59.00	60.00
99		24.00	30.00
100		110.00	125.00
101		100.00	175.00
1st App.	Morbius		
101	2nd print	3.00	3.50
102	Morbius	85.00	135.00
103-104		15.00	20.00
105		15.00	20.00
106-112		15.00	20.00
113		15.00	23.00
114-118		15.00	20.00
119		24.00	28.00
120		24.00	28.00
121		75.00	100.00
Death of Gwen Stacy			
122		85.00	150.00
Death of Green Goblin			

123		16.00	18.00
124		16.00	22.00
1st App.	Man Wolf		
125		16.00	20.00
126-128		18.00	20.00
129		225.00	250.00
1st App.	Punisher		
130-131		10.00	17.00



132		15.00	17.00
133		15.00	20.00
134	Punisher	21.00	35.00
135	Punisher	55.00	75.00
138		25.00	35.00
Reappearance of Green Goblin			
137		20.00	24.00
138-143		10.00	13.00
144		10.00	15.00
145		10.00	15.00
146		10.00	13.00
147		10.00	13.00
148		10.00	14.00
149-150		10.00	13.00
151-155		10.00	12.00
156		10.00	13.00
157-160		10.00	12.00
161	Punisher	12.00	17.00
162	Punisher	20.00	28.00
163-186		7.00	10.00
167		7.00	14.00
168-170		7.00	10.00
171		7.00	11.00
172-173		7.00	10.00
174-175		15.00	20.00
176-180		12.00	15.00
181		5.00	7.00
182-185		5.00	7.00
186		7.00	9.00
187		7.00	9.00
188		7.00	8.00
189		7.00	9.00
190		5.00	9.00
191-193		5.00	7.00
194		9.00	10.00
1st App.	Black Cat		
195-199		5.00	7.00
200		20.00	18.00
201-202		18.00	22.00
203-206		5.00	7.00
209		8.00	9.00
210-237		5.00	7.00
238		45.00	65.00
1st App.	Hobgoblin		
239		30.00	33.00
240		8.00	7.00
241		5.00	7.00
242-243		5.00	6.00
244	Hobgoblin cameo		8.00
10.00			
245		12.00	15.00
246		5.00	6.00
247		6.00	7.00
248		5.00	5.00
249-250		12.00	13.00



251	12.00	14.00
252	16.00	22.00
Spider's new costume, later to be Venom		
253	7.00	9.00
1st App. of The Rose		
254	6.00	7.00
255	4.00	6.00
256	8.00	8.00
1st App. Puma		
257	8.00	10.00
258	Hobgoblin	13.00 15.00
259		15.00 16.00
260-261		10.00 11.00
262		7.00 8.00
263-264		4.00 5.00
265		8.00 15.00
1st App. Silver Sable		
266	2nd print	2.00 2.50
268-273		4.00 5.00
274		7.00 8.00
275		12.00 14.00
Origin of Spider-Man		
276		5.00 8.00
277		4.00 5.00
278		4.00 5.00
279-280		3.00 4.00
281		11.00 12.00
282		3.00 4.00
283		4.00 6.00
284	Punisher App.	8.00 10.00
285	Punisher	13.00 20.00
286		5.00 10.00
287		5.00 9.00
288		6.00 9.00
289		15.00 25.00
290-291		3.00 4.00
292		4.00 5.00
293		6.00 10.00
294		5.00 10.00
295		4.00 6.00
296-297		5.00 8.00
298		25.00 40.00

McFarlane story and art begins; 1st Venom without costume		
299	20.00	40.00
1st App. Venom with costume		
300	30.00	75.00
1st full App. Venom		
301	12.00	20.00
302-303	10.00	18.00
304-305	10.00	16.00
306	8.00	18.00
307-308	7.50	18.00
309-311	7.00	18.00
312	12.00	20.00
Hobgoblin vs. Green Goblin		
313	7.00	17.00
314	7.00	15.00
315-317	Venom	10.00 18.00
318		7.00 10.00
319		8.00 10.00
320		8.00 10.00
321		7.00 8.00
322-323		6.00 8.00
324		8.00 17.00
Larsen art; Sabretooth		
325	6.00	12.00
328	4.50	5.00
327	Larsen	4.00 5.00
328		8.00 8.00
Last McFarlane; Hulk		
329	3.00	5.00
330-331	4.00	5.00
332	Venom	2.50 6.00
333	Venom	2.50 12.00
334-335	2.50	5.00
336	2.50	4.00
337	4.00	5.00
338	3.00	5.00
339	3.00	4.00
340-343	3.00	3.50
344	7.00	15.00
1st Cletus Kasady; later to be Carnage		
345	10.00	20.00
Cletus Kasady; Venom		

346-347	Venom	5.00 8.00
348		2.50 4.00
349		2.50 2.50
350		3.00 4.00
351-352		2.50 3.00
353		3.00 4.00
354		2.00 3.00
355-358		2.50 4.00
359		2.50 6.00
360		6.00 6.00



Carnage cameo		
361	8.00	18.00
1st full App. Carnage		
361	2nd print	2.00 7.50
362		5.00 12.00
Venom and Carnage		
362	2nd print	1.50 6.00
363		8.00 10.00
Venom and Carnage		
364		1.50 2.00
365		4.00 10.00
Hologram cover		
366-374		1.50 2.00
374		1.50 1.50
375		2.75 7.00
Holo-graph cover, Venom		
376		1.25 1.50
377-383		1.25 1.25
Annual 1		250.00 400.00
1st App. Sinister Six		
Annual 2		100.00 150.00
Doctor Strange story		
Annual 10-12		8.00 8.00
Annual 13-14		10.00 10.00
Annual 15		24.00 24.00
Annual 16-20		5.00 5.00
Annual 21		7.00 7.00
Wedding of Peter and Mary Jane		
Annual 22		9.00 9.00
Annual 23		5.00 5.00
Annual 24		4.00 4.00
Annual 25		8.00 8.00
1st Solo Venom		
Annual 26		4.00 4.00
Chaos in Calgary		
Double Trouble		1.50 3.00
1st print		
Double Trouble		1.50 2.00
2nd print		
Hit and Run		1.50 3.00
1st print		
Hit and Run		1.50 2.00
2nd print		
King-Size 9		20.00 20.00
Skating on Thin Ice		1.50 5.00
1st print		
Skating on Thin Ice		1.50 2.00
2nd print		
Special 3		40.00 50.00
Special 4		38.00 50.00
Special 5		48.00 48.00
Special 8-7		20.00 20.00

Special 8	16.00	16.00
Trial of Venom	15.00	15.00

5	4.00	4.00
6	2.00	2.00

AMERICA'S BEST TV COMICS

ABC/Meruel		
1	40.00	45.00
Spiderman & FF		

ANGEL AND THE APE

DC Comics		
1	20.00	20.00
2-6	11.00	11.00

ANIMAL MAN

DC Comics		
1	15.00	18.00
Grant Morrison story, Bolland covers start		
2	10.00	13.00
3	6.00	7.00
4	8.00	7.00
5	4.00	13.00
6-8	4.00	5.00
7-9	4.00	4.00
10	4.00	7.00
11-21	2.50	4.00
21-49	2.00	4.00
50	4.00	4.00
51-64	2.00	2.00

ANTHRO

DC Comics		
1	30.00	30.00
2-6	15.00	16.00

ANYTHING GOES

Fantagraphics		
1	3.50	3.50
2-4	2.00	2.00

APPLESEED

Eclipse		
Book I		
1	11.00	20.00
2-4	2.50	10.00
Book II		
1-5	2.50	4.00
Book III		
1-4	2.50	4.00
5	3.50	4.00
Book IV		
1-4	3.50	4.00

AQUAMAN

DC Comics		
1 Nick Cardy	285.00	285.00
2	120.00	120.00
3-5	85.00	85.00
6-10	55.00	55.00
11-20	38.00	38.00
21-33	25.00	25.00
33	40.00	40.00
34	25.00	25.00
35-40	25.00	25.00
41	10.00	10.00
42-47	10.00	10.00
48	16.00	18.00
49	10.00	10.00
50-52	22.00	22.00
Deadman by Neal Adams		
53-56	8.50	6.50
57-63	4.00	4.00
2nd series		
1	1.50	2.75
2-5	1.50	1.75
6-13	1.25	1.25
Special 1	2.00	2.00
Mini-series; 1986		

AQUAMAN #1

Publisher:	DC
Issue No.:	#1
Writer:	Neal Pozner
Artist:	Craig Hamilton
Inker:	Steve Montano
Cover Price:	\$.75
Current Low Price:	\$3.50
Current High Price:	\$3.50



Overview: Aquaman gets a new costume and a new attitude, as Atlantis prepares for war with the surface.

HERO RATING:



H.I. PICK

The new costume that didn't last is the only redeeming quality of this series. A little potential exists if fans respond to the new Peter David series, but older stories are better, with sharper art and interesting stories.

DEALER PICK

"Nice intro to limited series. But interest in Aquaman has never seemed to last. Could gain in demand for a short time because of Peter David's Time & Tide coming out...Great Hamilton art and decent story. Might pick up a bet when Peter David's limited series comes out..."

HERO CONTEST #169



WIN AVENGERS #263

The questions for this contest will go from very easy to rather difficult, so keep with them.

1. Who are the founding members of the Avengers?
2. Who are the heroes that replaced the original core team?
3. Who is the Avengers' butler/housekeeper?
4. What is the name of the Avengers' transportation vehicle?
5. Which heroes did Rick Jones hang around with?
6. Name everyone who was an Avenger at one time. (Wink Marlindeale is NOT a correct answer.)

1	3.50	3.50
2	2.50	2.50
3	2.50	2.50
4	2.50	2.50

ARCADIA Dark Horse

1 X	1.50	2.50
2 Pitt Bulls	1.50	1.75
3 Ghoul	1.50	1.75
4 Monster	1.50	2.00



ARCHER & ARMSTRONG Valiant

0 Windsor-Smith	6.00	12.00
0 Gold logo	60.00	125.00
1	5.00	11.00
2 Turok	6.50	18.00
3	3.00	5.00
4	3.75	6.00
5	3.00	5.00
6	3.50	5.00
7	3.00	4.00
8	3.00	8.00
9	2.00	3.50
10	2.25	3.00
11	1.75	2.00
12-17	2.50	2.50

ARMAGEDDON: 2001 DC Comics

1	4.50	5.00
1 2nd print	2.00	2.00
1 3rd print	2.00	2.00
2	2.50	3.00

ARMAGEDDON: ALIEN AGENDA DC Comics

1-4	1.00	1.50
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ARMAGEDDON: INFERNO DC Comics

1-4	1.00	1.50
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ARMOR Continuity

1-18	2.00	2.00
2nd Series		
1-2	2.50	2.50

AIRLIGHT GARAGE, THE Epic /Marvel

1-4 Macbius	2.50	2.50
Reprints of Graphic Novels		

ASTONISHING TALES

1	22.00	25.00
2	10.00	12.00
3-6	10.00	15.00

7-8	10.00	10.00
9	3.50	5.00
10	5.00	7.50
11	5.00	7.00
12 Neal Adams	6.50	10.00
13-24	3.00	5.00
25	60.00	95.00
1st Deathlok app		
26	15.00	66.00
27-30	15.00	25.00
31	10.00	22.00
32	10.00	20.00
33	10.00	22.00
34-36	10.00	20.00

ASTRO BOY Gold Key

1	200.00	200.00
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ATOM AND THE HAWKMAN DC Comics

39-45	15.00	15.00
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ATOM, THE DC Comics

1	540.00	700.00
2	175.00	185.00
3	120.00	125.00
4-5	75.00	80.00
6,8-10	65.00	65.00
7 Hawkman	150.00	150.00
11-15	44.00	44.00
16-20	30.00	30.00
21 28,30	21.00	21.00
29	75.00	80.00
1st solo G.A. Atom since the 40s		
31 35	20.00	20.00
36	30.00	30.00
G.A. Atom		
37 38	20.00	20.00

AV IN 3-0

Aardvark Vanahelm		
1	4.00	6.00
Flaming Carrot, Cerebus		

AVENGERS Marvel

1	1200.00	1500.00
1 Origin and 1st app.		
2	350.00	500.00
3	241.00	350.00
Sub-Manner		
4	595.00	750.00
1st app. of Capt. America since the 50s		
5 Hulk	145.00	200.00
6	120.00	150.00
7	100.00	150.00
7-8	125.00	175.00

1st App. of Wonder Man		
10	105.00	150.00
11 Spider-Man	121.00	200.00
12	35.00	55.00
13-16	76.00	100.00
17	54.00	60.00
18	45.00	55.00
19	55.00	59.00
20	30.00	35.00
21	32.00	35.00
22	20.00	30.00
23	25.00	35.00
24-30	24.00	35.00
31	19.00	20.00
32	19.00	35.00
33-40	19.00	19.00
41-46	15.00	20.00
47	15.00	30.00
48	15.00	35.00
49-51	15.00	20.00
52	15.00	25.00
53 X-Men	17.00	35.00
54-56	15.00	20.00
57	38.00	40.00
1st app. of Vision		
58	40.00	41.00

59	14.00	30.00
60-65	14.00	20.00
66 Smith art	16.00	20.00
67 Smith art	15.00	20.00
68-70	9.00	20.00
71 1st Invaders	14.00	30.00
72-86	11.00	20.00
87	22.00	35.00
Origin of Black Panther		
88-91	11.00	20.00
92	9.00	20.00
93	30.00	40.00
Neal Adams, Giant-size		
94-96 Adams	25.00	25.00
97	10.00	20.00

Golden age characters Vision, Blazing Skull, Fin and 1st App. Angel since G.A.		
98-99	20.00	23.00
100 Smith art	35.00	41.00
App. of every Avenger to this point		
101-106	6.00	10.00
107 Starlin art	10.00	11.00
108-109	6.00	10.00
110-111 X-Man	15.00	16.00
112	10.00	11.00
1st App. Mantis		
113-115	5.50	10.00
116-118	5.50	15.00
Silver Surfer		
119-124	5.50	10.00
125 Thanos	18.00	20.00
126-130	5.50	5.50
131-140	6.00	6.00
141-150	3.00	6.00
Kirby art, 150		
151-163	3.00	3.00
164-168 Byrne art	2.50	6.00
167-175	2.50	4.00
176	2.50	6.00
177-191	2.50	4.00
192-199	1.00	2.50
200	1.50	2.50
201-213	1.00	1.50
214 Ghost Rider	1.00	2.50
215-262	1.00	1.50
263	6.00	10.00
1st App. of X-Factor		
264-299	1.00	1.50



300-343	2.00	2.00
344-346	1.00	1.50
347	2.00	2.00
348-349	1.00	1.50
350	3.00	3.00
351-359	1.00	1.50
360	2.50	4.00
361-365, 367	1.25	1.25
366	3.95	3.95
Annual 6	4.00	4.00
Annual 7 Thanos	25.00	29.00
Annual 8	4.00	5.00
Annual 9	4.00	4.00

Annual 10	6.00	7.00
1st App. Rogus		
Annual 11-16	2.50	4.00
Annual 17	2.50	3.00
Annual 16	2.00	2.00
Annual 19-20	3.00	3.00
Annual 21	2.50	2.50
Special 1	36.00	36.00
Special 2	13.00	13.00
Special 3	15.00	15.00
Kirby story		
Special 4 Kirby	7.00	7.00
Special 5	7.00	7.00
Spiderman		

AVENGERS: TERMINATRIX OBJECTIVE

Marvel		
1	2.50	2.50
2	1.25	1.25

AVENGERS WEST COAST

Marvel		
1	3.25	4.00
2-10	2.00	2.50
11-20	1.00	2.00
21-41	1.00	1.50
42	2.00	2.50
43	1.00	2.00
44-92	1.00	1.50
93-99	1.25	1.25
100	3.95	3.95
Annual 1	1.50	1.50
Annual 2	1.25	1.25
Annual 3	2.75	2.75
Annual 4-6	2.00	2.00
Annual 7	2.25	2.25
Annual 8	2.95	2.95
Limited Series		
1	2.00	3.00
2-4	1.00	2.00

AVENGERS:JOHN STEED & EMMA PEELE

Gold Key		
1	100.00	134.00

BANANA SPLITS

Gold Key		
1	12.00	25.00
2-6	6.00	25.00

BATGIRL SPECIAL

DC Comics		
1	5.00	5.00

BATMAN

DC Comics		
100	960.00	980.00
101-104	725.00	225.00
105	300.00	300.00
1st Batwomen in Batman		
106-109	225.00	225.00
110 Joker	230.00	230.00
111-120	170.00	170.00
121-122	100.00	100.00
123 Joker	125.00	125.00
124-125	100.00	100.00
126-127	125.00	125.00
128,130	100.00	100.00
129	150.00	150.00
Robin origin retold		
131-135	70.00	70.00
136 Joker App.	121.00	121.00
137-144	70.00	70.00
145 Joker	96.00	96.00
146-147	62.00	62.00
148 Joker	96.00	96.00
149-150	62.00	62.00
151	45.00	45.00
152 Joker	50.00	50.00
153-156	44.00	44.00
159,163	55.00	55.00
160-162	44.00	44.00
164-166	44.00	44.00

New Batmobile, 164		
169 Penguin	75.00	75.00
171	275.00	295.00
1st Contemporary Riddler		
172-175	27.00	27.00
176	40.00	40.00
177-178	27.00	27.00
179	68.00	69.00
2nd App. Contemporary Riddler		
180-181	27.00	27.00
182	33.00	33.00
183-184	27.00	27.00
185	29.00	29.00
186 Joker	19.00	19.00
187	30.00	30.00
188-189	15.00	15.00
190 Penguin	20.00	30.00
191-192	15.00	15.00
193	19.00	19.00
194-196	15.00	15.00
197 Catwomen	42.00	60.00
198	46.00	46.00
Catwomen, Joker, Penguin		
199	15.00	15.00
200 Joker	100.00	125.00
Origin of Batman and Robin		
201 Joker	19.00	19.00
202	10.00	10.00
203	15.00	15.00
204-207	11.00	11.00
208	16.00	16.00
New origin of Batman		
by Gil Kane		
209-212	11.00	11.00
213	30.00	30.00
30th Anniversary issue, new origin of Robin		
214-217	11.00	11.00
218	15.00	15.00
219 Adams art	20.00	20.00
220-221	6.00	6.00
222	20.00	20.00
Beatles App.		
223-224	10.00	10.00
225-227,229-231	6.00	6.00
226	10.00	10.00
232	6.00	6.00
Origin of Batman and Robin		
233	11.00	11.00
234	41.00	65.00
1st Contemporary Two-Face, Neal Adams art		
235-236	7.00	7.00
237	21.00	21.00
Neal Adams art		
238 Adams cover	10.00	10.00
239	8.00	8.00
240-242	9.00	9.00
243-245 Adams	15.00	15.00
246-250	7.00	7.00
251	30.00	30.00
Joker App., Neal Adams art		
252-253	7.00	7.00
254	6.00	6.00
255 Adams art	16.00	15.00
256-258	9.00	9.00
259 Joker	20.00	20.00
261 Joker	9.00	9.00
262-260	6.00	6.00
261,294	5.00	5.00
292-293	5.00	5.00
295-298	5.00	5.00
300 Double size	8.00	8.00
301-320	5.00	5.00
Robin returns, 316		
321 Joker	8.00	8.00
322-330	5.00	5.00
331	6.00	6.00
332	5.00	6.00
1st Solo Catwoman		
333-352	5.00	5.00
353	6.00	6.00
354-356	5.00	5.00
357	7.50	7.50
1st App. of Jason Todd		
358	5.00	5.00
359	8.00	8.00
360-365	5.00	5.00

366	20.00	20.00
1st App. Jason Todd in costume		
367	5.00	5.00
368	16.00	18.00
1st new Robin (Todd)		
369-370	4.00	4.00



371-373	3.00	3.00
374-381	2.00	3.00
382	3.00	4.00
383-386	2.00	3.00
389-394	3.00	4.00
395-399	2.00	3.00
400	15.00	16.00
Dark Knight special various artists		

401-403	2.00	3.00
404 Year 1	9.95	12.00
Frank Miller story		
405-407 Year 1	5.00	8.00
408-410	4.00	5.00
New origin of Jason Todd		
411-418	3.00	4.00
417	7.50	13.00
10 Nights of The Beast		
416 10 Nights	7.50	11.00
419 10 Nights	6.00	11.00
420 10 Nights	5.00	11.00
421-425	3.00	4.00
McFarlane cover, 423		
426	7.50	20.00
Death in the Family begins		
427	7.00	15.00
Death in the Family Part 1		
428	6.50	18.00
Robin (Jason Todd) dies		
429	5.00	10.00
Death in the Family ends		
430	3.00	5.00
431	2.00	3.00
433	3.00	4.00
434-435	2.00	4.00
436	4.00	5.00
Year 3 Part 1, 1st Tim Drake		
436 2nd print	1.00	1.00
437-440 Year 3	2.00	3.00
441	1.50	3.50
442	5.00	6.00
1st Tim Drake as Robin		
443-456	2.00	2.00
457	4.00	9.00
1st New Robin with costume		
457 2nd print	1.00	1.00
458-459	1.25	2.00
460	2.00	2.00
461	2.00	3.00
462-465	1.25	2.00

AVENGERS #263

Publisher:	Marvel
Issue No.:	#263
Writer:	Roger Stern
Artist:	John Buscema
Inker:	Tom Palmer
Cover Price:	\$65
Current Low Price:	\$6.00
Current High Price:	\$10.00

Overview: X-Factor started in this issue when the Avengers find a cocooned Jean Grey in Jamaica Bay.

H.I. PICK

This has to be the lamest and most unbelievable return-to-life story of any character ever in the history of comics. Lotsa hype for little results left fans cold. Nothing happens. Only good for Avengers completists.

DEALER PICK

"As an Avengers story, below average, as a harbinger of things to come (X-Factor), barely above average...Hang onto this because of the 1st appearance of X-Factor, better than most of the X-Factor trash today...Tie in to rebirth of Jean Grey, a good cop out on Marvel's sake to resurrect a "dead" hero."



HERO RATING:



HERO PRICE GUIDE

HERO CONTEST #170



WIN BONE #1

We can't say enough about Jeff Smith's wonderful creation, Bone. This title is the cat's meow, the bee's knees, the cream in our coffee, the nut in our Almond Joy, the...well, you get the idea. For those of you who are desperate to win a first printing of this treasure, you have two choices (that's right, there can be two winners for this title). One, create a Bone action figure, either of Bone or one of his cousins, and send us a picture of it, or two, answer the following questions and send us a letter, your Goldcard and with the correct answers.

1. What are the names of the baby possums Bone saves?
2. In what town are the Bone cousins reunited?
3. Who is the girl who gives Bone a place to stay?

465-467	1.25	1.50
468	1.00	1.50
469-473	1.50	3.00
474	1.50	2.25
475-478	1.50	3.00
477	1.50	2.00
478-486	2.00	3.00
487	4.00	10.00
489	9.00	20.00

Continued from Azrael 4,

Travis Chase set cover		
489	5.00	18.00
1st Azrael in Batman Costume		
490	5.00	12.00
491	7.00	11.00

Knightfall lead in		
492	4.00	12.00
Knightfall Part 1		
492 Platinum	9.00	100.00
493	5.00	8.00

Knightfall Part 3		
494	2.50	6.00
495-498	2.50	3.00
497	5.00	8.00
498-499	1.25	1.25
500 Collectors	3.95	3.95

New Batman costume		
500 Newsstand	2.50	2.50
501	1.50	1.50

Annual 1	250.00	250.00
Annual 2	110.00	110.00
Annual 3	115.00	115.00
Annual 4	50.00	50.00
Annual 5	45.00	45.00
Annual 6	40.00	40.00
Annual 7	35.00	35.00
Annual 8	4.00	4.00
Annual 9-12	3.00	3.00

Alan Moore story, 11		
Annual 13-15	2.00	2.00
Ongin Two-Face, 14;		
Joker, 15		
Annual 15	2.00	2.00

2nd print		
Annual 16 Joker	2.50	2.50
Arkham Asylum	17.00	25.00
Hardcover		
Arkham Asylum	15.00	15.00

TPB		
Batman Returns	3.00	5.00
Batman Returns	5.00	6.00
Deluxe		

Birth of the	12.95	12.95
Demon Graphic Novel		
Catwoman	5.00	5.00
Defiant		
Death in the	4.95	4.95

Family TPB		
Digital Justice	25.00	25.00
Full Circle	6.00	6.00
Gotham by	4.00	4.00
Gaslight		

Holy Terror	5.00	5.00
Judge Dredd:	7.00	9.00
Judgment on Gotham		
2nd print	6.00	6.00
Master of the	5.00	6.00

Future		
Movie Special	4.00	4.00
Movie Special,	5.00	5.00
Deluxe		
Penguin	5.00	5.00

Triumphant		
Red Rain HC	40.00	50.00
Red Rain TPB	10.00	15.00
Seduction of		
the Gun	3.00	5.00

Son of the	55.00	75.00
Demon HC		
Son of the	14.00	14.00
Demon TPB		
Special 1	5.00	5.00

BATMAN ADVENTURES

DC Comics		
1	4.00	6.00
2-6	3.00	5.00

	1.50	2.50
7 Direct	10.00	15.00
Polybagged w/ card		
8-9	1.50	2.50
10-13	1.25	1.50

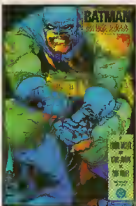
BATMAN: THE CULT OC Comics

1	6.00	11.00
Born Wrightson and		
Jim Starlin		
2	5.00	10.00
3-4	4.50	6.00

BATMAN: THE DARK KNIGHT RETURNS

DC Comics		
1 Frank Miller	20.00	35.00
2	10.00	28.00
3	5.00	10.00
1-3	4.00	4.00

Other printings	5.00	8.00
HC signed	60.00	250.00



BATMAN FAMILY

DC Comics		
1	4.00	5.00
2-3	3.00	5.00
4-5	3.00	4.50
6	3.00	6.00
7	3.00	3.50
8	3.00	5.00
9	3.00	6.00
10	3.00	4.00
11-13	3.00	5.00
14	3.00	4.00
15-16	3.00	3.00
17	3.00	6.00
18-19	3.00	3.00
20	3.00	4.00

BATMAN: GOTHAM NIGHTS

DC Comics		
1	1.75	2.00
2-4	1.50	1.50

BATMAN/GRENDEL

OC Comics		
1	4.95	6.00
2	4.95	4.95

BATMAN: THE KILLING JOKE

DC Comics		
1st print	13.00	20.00
2nd print	5.00	8.00
3rd print	5.00	5.00
4th & 5th	4.00	4.50
6th-8th	3.00	4.00

BATMAN: LEGENDS OF THE DARK KNIGHT

DC Comics		
1	3.00	5.00
4 diff. color covers		
2-3	1.50	3.00
4-9	2.00	3.00
10	1.50	3.00
11-14	2.00	4.00
15	2.00	3.50
16-17	5.00	6.00
18	4.00	8.00
19	4.00	6.00
20	2.00	3.00
21-45	1.50	2.00
46-49	2.00	6.00
50	3.95	3.95
51-53	1.75	1.75

Annual 1	5.00	5.00
Annual 2	3.50	3.50

BATMAN AND THE OUTSIDERS

DC Comics		
1-32	1.00	1.50
Annual 1	1.00	1.00

BATMAN: RUN RIDDLER RUN

DC Comics		
1-3	5.00	5.50

BATMAN: SHADOW OF THE BAT

DC Comics		
1 Newsstand	2.00	4.00
1 Begged	4.50	5.00
2-17	2.50	3.00
18-19	1.75	1.75
Annual 1	3.50	3.50

BATMAN: SWORD OF AZRAEL

DC Comics		
1 Joe Quesada	10.00	25.00
2	10.00	20.00
3	10.00	20.00
4	8.00	20.00
TPB	9.95	15.00
TPB Gold	50.00	75.00

BATMAN: VENGEANCE OF BANE

DC Comics		
1	20.00	40.00
1 2nd print	3.00	7.00

BATMAN VS. PREDATOR

DC Comics		
1 Prestige	6.00	12.00
1 Newsstand	3.00	8.00
2 Prestige	5.00	6.00
2 Newsstand	3.50	6.50
3 Prestige	3.50	8.00
3 Newsstand	3.00	6.00

BEAUTY AND THE BEAST

Marvel		
1-4	1.50	2.00

BEWARE THE CREEPER

DC Comics		
1 Ditko	35.00	60.00
2-5	24.00	33.00
6	24.00	30.00

BISLEY'S SCRAPBOOK

Atomika		
1	2.50	2.50



BLOODEFIRE

1 Red foil	3.50	3.50
1 Platinum	3.50	3.50
2-4	2.95	2.95

BLOOSEED

1 Marvel	2.95	2.95
2	1.95	1.95

BLOOSHOT

Valiant	7.00	13.00
1 Chromium cover		
2	3.00	6.00
3	1.90	5.00
4	1.50	5.00
5	1.75	5.00
6 Rai and Eternal Warrior App.	5.00	10.00
7 1st App. Ninja	3.00	6.00
8-11	2.25	2.25

BLOODSTRIKE

Image		
1	2.95	2.95
2	1.95	1.95

BLOOD SYNOICATE

DC/Milestone		
1 Bagged	2.95	3.50
1-5	1.50	2.00
6-7	1.50	1.50

BLUE BEETLE

Charlton Comics		
2nd Series		
1	34.00	34.00

2	23.00	23.00
3-5	24.00	24.00

BONE

Cartoon Books		
1 1st print	25.00	35.00
1 2nd print	3.00	4.00
2-8	3.00	4.00

BOOKS OF MACIC

DC Comics		
1	6.00	15.00
2,4	6.00	10.00
3 Sandman App.	6.00	10.00

BOMBAST

Topps Comics		
1	2.95	2.95
Savage Dragon App.		

BRAVE AND THE BOLD

DC Comics		
1	1100.00	1100.00
Viking Prince, Silent Knight, & Golden Gladiator begin		
2	430.00	430.00
3	230.00	230.00
4	240.00	240.00
5 Robin Hood	265.00	265.00
6-10	180.00	180.00
11-22	140.00	140.00
23	185.00	185.00
24	140.00	140.00
25	200.00	200.00
1st App. Suicide Squad		
26-27	125.00	150.00
28	1800.00	2000.00
1st Justice League of America		
29-30 JLA	960.00	960.00

BLACK AXE

Marvel		
1-7	1.75	1.75

BLACK CONDOR

DC Comics		
1-11	1.00	1.50

BLACK CANARY

DC Comics		
1-11	1.75	1.75

BLACK COLIATH

Marvel		
1	6.00	8.00
2-5	4.00	4.00

BLACK LIGHTNING

DC Comics		
1	4.00	4.00
2-11	2.00	2.00

BLACK ORCHID

DC Comics		
1-3	1.95	1.95

Limited Series

1	4.50	6.00
Neil Gaiman and Dave McKean		
2 Belman App.	6.00	7.00
3	6.00	7.00

BLACK PANTHER

Marvel		
1	5.00	7.00
2	3.00	6.00
3-10	3.00	4.00
11-15	3.00	3.50
Limited Series		
1-4	2.00	2.00

BLACK PANTHER: PANTHER'S PREY

Marvel		
1-4	5.00	6.00

BLACKMASK

DC Comics		
1	4.95	4.95



BLAZING COMBAT

Warren		
1	45.00	56.00
2	15.00	18.00
3-4	7.50	12.00

BLOOD AND GLORY

Marvel		
1-3	5.00	5.00
Publisher and Capt. America		

BONE

#1

Publisher:	Cartoon Books
Issue No.:	#1
Writer:	Jeff Smith
Artist:	Jeff Smith
Inker:	Jeff Smith
Cover Price:	\$2.95
Current Low Price:	\$25.00
Current High Price:	\$35.00

Overview: Character called Bone and his two cousins are thrown out of Boneville and must find a new place to live.



HERO RATING:



H.I. PICK

A first printing of this book is extremely hard to find. Bone is gaining popularity with every issue. This one is definitely the next Cerebus, expect to see Bone guest-starring in Spawn before too long. Very hot, with high demand.

DEALER PICK

"Independent and black and white—no mass appeal here. Or is there? A fun story and a must read for everyone who's tired of all the comics looking the same. The characters are great from the beginning...Everyone on the planet should be reading this comic now! Low early print runs make it a great collectible."

TOP TEN SKELETONS IN COMIC CHARACTER CLOSETS

Ever wonder what were the most embarrassing moments of your favorite character's life? Here's a few our roving reporters discovered:

10. Bruce Banner—those purple pants that clashed with his emerald skin.

9. Dick Grayson—called "boy wonder" throughout college years.

8. Archie—been striking out with Veronica for 50 years.

7. Steve Rogers—owes mega back taxes for years he was frozen in ice.

6. Bruce Wayne—times he was caught drinking wimpy ginger ale instead of champagne.

5. Pluto—the only mute Disney character as a result of being the love child of Goofy and Minnie.

4. Peter Parker—the Spidermobile (that says it all).

3. Scott Summers—eye-beam holes in the center-folds of his favorite mags.

2. Clark Kent—first job he applied for in Metropolis—sanitation worker.

1. Spawn—went to Image 'cause Disney turned him down flat.

31	Cave Carson	100.00	100.00
32-33		90.00	90.00
34		750.00	750.00
1st S.A. Hawkman			
35-36	Hawkman	220.00	220.00
37		115.00	115.00
38-39		100.00	100.00
40		73.00	73.00
41		72.00	72.00
42	Hawkman	110.00	110.00
43	Hawkman	130.00	130.00
44	Hawkman	110.00	110.00
44-46		27.00	27.00
47		28.00	28.00
48-49		27.00	27.00
50		75.00	75.00

Team-up issues begin, Green Arrow and Martin Manhunter

51		42.00	42.00
52		32.00	32.00
53		24.00	24.00
54		180.00	175.00

1st App. Teen Titans

55-56		15.00	15.00
57		83.00	83.00

1st App. Metemorpho

58		36.00	36.00
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Metamorpho

59-60		57.00	57.00
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Batman and Green Lantern

81-82		30.00	30.00
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1st App. S.A. Wildcat, 62

63		11.00	11.00
64		42.00	42.00

Batman vs. Eclipse

85		8.50	8.50
66		9.00	9.00
67		23.00	23.00

Batman Team-ups begin

68		37.00	37.00
69-71		15.00	15.00
72-78		14.00	14.00
79		25.00	25.00

Deadman by Neal Adams

80-82	Adams art	21.00	21.00
83	Adams art	33.00	33.00
84		20.00	20.00
85-86		21.00	21.00
87-92		8.00	8.00
93		18.00	18.00

Batman in House of Mystery by Adams

94		8.00	8.00
95-100		7.00	7.00
100	52 pgs	18.00	18.00
101		5.00	5.00
102	Adams art	6.50	6.50
103-110		5.00	5.00
111		10.00	10.00
112-117		7.00	7.00
118		10.00	10.00
119-126		3.00	3.00
123-130		12.00	12.00
131-140		3.00	3.00
141		10.00	10.00
142-190		4.00	4.00
191		7.50	7.50
192-198		4.00	4.00
200		9.00	9.00

BRICAOE

Image

0		1.95	1.95
1		3.00	7.00
1	Gold	35.00	75.00
2		3.50	8.00
3		1.95	3.50

BROTHER POWER THE CREEK

DC Comics

1		27.00	35.00
2		15.00	22.00

CABLE

Marvel

1-2		2.00	3.00
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3-4		2.00	3.00
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CABLE: BLOOD AND METAL

Marvel

1-3		2.00	3.00
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CAGE

Marvel

1		1.50	2.50
2-16		1.00	1.50
18-20		1.25	1.25

CAIN

Harris

1		2.95	2.95
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CAPTAIN ACTION

DC Comics

1		30.00	40.00
2-5		20.00	25.00

CAPTAIN ACTION & ACTION BOY

DC Comics

1		35.00	45.00
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CAPTAIN AMERICA

Marvel

100		260.00	300.00
101		50.00	70.00
102-108		35.00	40.00
109		45.00	50.00
110-111		50.00	60.00

Steranko

112	Kirby	15.00	25.00
113	Steranko	50.00	60.00
114		18.00	25.00
115-116		10.00	18.00
117		20.00	30.00

1st App. Falcon

118-120		10.00	20.00
121-140		8.00	10.00
141-152		5.00	8.00
153-156		5.00	8.00

1st Full App

Jack Munroe, 154			
157-171		5.00	5.00
172-175	X-Men	8.00	10.00
176-179		5.00	7.00
180		5.00	8.00

1st App. Nomad

181-190		2.00	5.00
191-200		2.00	4.00
201-240		2.00	3.00
241	Punisher	35.00	40.00
242-255		2.00	3.00
Byrne art, 247-255			
256		2.00	2.00
257, 261		2.00	3.00
258-260		2.00	2.00
262-265		2.00	2.00
266-267		2.00	3.00
268-281		2.00	2.00
282		7.00	9.00

1st New Nomad

283		4.00	4.00
284-285		3.00	3.00
286-287	Deathlok	3.00	5.00
288	Deathlok	2.00	5.00
289-331		2.00	2.00

1st New App.

Super Patriot, 323			
332		7.00	11.00
333		5.00	10.00
334		1.50	5.00
335-340		1.50	4.00
341-349		2.00	2.00
350		3.00	5.00
351-354		2.00	2.00
355-382		1.00	2.00
383		4.00	7.00

Jim Lee cover

384-396		1.00	2.00
397-399		1.00	1.50
400		3.00	5.00
401-417		1.00	1.50

418-421		1.25	1.25
Annual 3-7		2.00	3.00
Annual 8		22.00	30.00
Wolverine App.			
Annual 9		4.00	7.00
Nomad story			
Annual 10		2.00	2.00
Annual 11		2.00	3.00
Special 1		10.00	20.00
Special 2		10.00	15.00
Movie Special		3.00	4.00

CAPTAIN ATOM

DC Comics

1-38		2.00	2.00
39-41		1.50	2.00
42-49		1.00	2.00
50		2.00	4.00
51-57		1.00	1.50

CAPTAIN MARVEL

Marvel

1		60.00	90.00
2		20.00	30.00
3-5		10.00	20.00
6-11		10.00	10.00
12-13		8.00	10.00
14	Iron Man	8.00	15.00
15-16		8.00	8.00
17	New costume	8.00	20.00
18-21		8.00	15.00
22-24		5.00	8.00
25		25.00	30.00

Starlin art and story begins

26	Thanos	30.00	40.00
27	Thanos	20.00	30.00
28	Thanos	25.00	30.00
29-30	Thanos	10.00	15.00
31-32	Thanos	15.00	20.00
33	Thanos	25.00	35.00
34		5.00	8.00
35		1.00	3.00
36		4.00	8.00
37-56		1.00	3.00
57		5.00	9.00
58-62		1.00	3.00



CAPTAIN STERN: RUNNING OUT OF TIME

Kitchen Sink

1		4.95	4.95
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CAT, THE

Marvel

1		8.00	12.00
2-4		6.00	9.00

CATWOMAN

DC Comics

1		1.95	1.95
2-3		1.50	1.50
Limited Series			
1		8.00	10.00

2	4.00	7.00
3-4	2.00	5.00

CEREBUS JAM

Aardvark-Vanahelm

1	2.00	5.00
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CEREBUS THE AARDVARK

Aardvark-Vanahelm

0	2.25	2.25
1 Dave Sim	127.00	300.00
2	58.00	125.00
3	48.00	100.00
4	28.00	60.00
5-6	22.00	50.00
7-10	14.00	18.00
11-12	16.00	20.00
13-15	7.00	11.00
16-20	4.00	8.00
21 Scarce	33.00	37.00
22	10.00	14.00
23-30	3.00	7.00
31	5.00	9.00
32-40	2.00	6.00
41-50	2.00	5.00
51	10.00	14.00
52	2.00	5.00
53	3.00	7.00
54	5.00	9.00
55-56	3.00	7.00
57-60	2.00	5.00
61-62	2.00	6.00
63-69	2.00	5.00
69-75	1.50	4.50
76-79	1.70	4.70
80-167	1.25	4.25
168-173	2.25	2.25
TPB	25.00	25.00
Church and State Vol 1	30.00	30.00
Church and State Vol 2	30.00	30.00
Jaka's Story	25.00	25.00

CHAIN GANG WAR

OC Comics

1-4	1.75	1.75
5	2.50	2.50

CHALLENGERS OF THE UNKNOWN

OC Comics

1 Kirby/Stein	800.00	1000.00
2	450.00	462.00
3	358.00	372.00
4-9 Kirby/Wood	319.00	322.00
9-10	158.00	162.00
11-15	98.00	102.00
16-22	78.00	82.00
23-30	38.00	42.00
31	33.00	37.00
32-40	18.00	22.00
41-60	9.00	13.00
61-73	2.00	6.00

74	9.00	13.00
75-77	2.00	6.00
78-87	1.00	5.00

Limited Series

1	1.50	4.50
2-3	0.75	3.75
4-5	1.00	4.75
6-9	1.00	3.75

CHAMPIONS, THE

Marvel

1	18.00	20.00
2-10	7.00	11.00
11-15, 17 Byrne	10.00	14.00
16	9.00	9.00

CHILDREN OF THE VOYAGER

Marvel

1	2.95	2.95
2-3	1.95	1.95

CHROMIUM MAN

Triumphant

1-2	2.50	2.50
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CLASSIC STAR WARS

Dark Horse

1-12	2.50	2.50
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CLIVE BARKER'S BOOK OF THE DAMNED

Epic/Marvel

1	5.00	5.00
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CLIVE BARKER'S HELLRAISER

Epic/Marvel

1	5.00	9.00
2-4	3.00	7.00
5-9	4.00	8.00
10	5.50	5.50
11	5.50	5.50
12	4.00	8.00
13	4.00	6.00
14-18	5.00	5.00

CLIVE BARKER'S NIGHTBREED

Epic/Marvel

1	3.00	6.00
2	3.00	3.00
3-24	2.50	2.50

COMIX INTERNATIONAL

Warren

1	20.00	24.00
2	5.00	7.00
3-5	3.00	4.00

CONAN THE BARBARIAN

Marvel

1 BW-Smith	160.00	175.00
2	58.00	60.00
3	110.00	125.00

Scarce		
4-5	50.00	50.00
6-7	33.00	35.00
8-9	32.00	35.00
10 Giant size	40.00	45.00
11 Giant	30.00	45.00
12-13	24.00	30.00
14-15 Elric App.	36.00	40.00
16	20.00	30.00
17-18	9.00	18.00
19-20	18.00	20.00
21-22	17.00	18.00
23	18.00	25.00
24 1st App. Red Sonja		
25	18.00	24.00
26	10.00	12.00
26-30	5.00	8.00
31-36	3.00	6.00
37	7.00	12.00

38-40	3.00	5.00
41-57	2.00	3.00
58	3.50	4.00
59	2.00	4.00
60	2.00	2.00
61-99	1.00	2.00
100	3.00	3.00
101-249	1.00	1.00
250	1.50	1.50
251-252	1.00	1.00
253-273	1.25	1.25
Annual 2	2.25	4.00
Annual 3	2.00	2.00
Annual 4-6	1.50	1.50
Annual 7-12	1.25	1.25
King Size 1	8.00	9.00
Movie Special 1	4.00	4.00

CONCRETE

Dark Horse

1	7.50	10.00
2	3.75	7.00
3	3.00	5.00
4-10	2.50	3.00
New Life 1	2.00	4.00
Land & Sea 1	3.00	4.00
Color Special 1	3.75	4.00
Odd Jobs 1	3.00	4.00
Earth Day 1	3.50	4.00

CONCRETE: FRAGILE CREATURE

Dark Horse

1-4	2.50	4.00
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THE CREATURE FROM THE BLACK LAGOON

Dark Horse

1	4.95	4.95
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BRAVE & THE BOLD #57

Publisher:	DC
Issue No.:	#57
Writer:	Bob Haney
Artist:	Ramona Fraden
Inker:	Unknown
Cover Price:	12c
Current Low Price:	\$83.00
Current High Price:	\$83.00

Overview: Pra-Batman team-up issue, Metamorpho's first appearance and origin is highlighted.

H.I. PICK

Interesting character that DC has made into a jerk lately (one of many), so his first appearance isn't very sought after. He was always a second-stringer, and DC's recent treatment of him has guaranteed that he stays one.

DEALER PICK

"Reading this one gets the feeling DC had an idea for a character but didn't know what to do with him. Since then however, Metamorpho had evolved into a really neat part of the DC universe...A difficult book to find in any condition. Early key Silver Age DC is starting to move..."

CREEPSVILLE

Go Go Comics

1 Dorman cover	2.00	4.00
2 Nelson cover	2.50	4.00
3 Butler cover	1.00	2.50
4 Medina cover	1.00	2.50
5 Kurtz cover	1.00	2.50



CREEPY

Warren

1 Frazetta	30.00	30.00
2	15.00	15.00
3-13	9.00	9.00
14 Neal Adams	11.00	11.00
15-25	7.50	7.50
26-31	6.00	6.00
32 Ellison story	10.00	10.00

HERO TIP:



HERO RATING:



HERO PRICE GUIDE

HERO CONTEST #171



WIN DRAGON- FORCE #1

Hear ye, hear ye! Slap right up and win a copy of this delightful comic! All ya gotta do is write us and tell us your top 10 reasons why you like Spam, Yes, Spam! You can roast it, you can microwave it, you can toast it, you can fricasee it, you can shish-kabob it, but best of all, you can eat it right out of the can! Better yet, make up a theme song, and send it in! Or, better still, make a Spam costume and send us a picture! The person who conveys to us that they love Spam the most wins! Spam, Spam, Spam, Spam, Spam, Spam, Spam, Spam...



33-47	6.00	5.00
48	7.50	7.50
49-54	5.00	5.00
55	7.50	7.50
56-64	5.00	5.00
65	7.50	7.50
66-100	4.50	4.50
101-140	4.00	4.00
141-145	4.00	6.00
146	6.50	6.50
Annual1	7.50	7.50

CRISIS ON INFINITE EARTHS

DC Comics

1	5.00	5.00
2-6	3.50	3.50
7	6.00	12.00
Death of Supergirl		
8	6.00	12.00
9-11	2.50	2.50
12	6.00	6.00

Kid Flash (Wally West)
becomes Flash

CROW, THE

Collier

1	25.00	40.00
2	12.00	20.00
3	15.00	25.00
1-3 2nd Print	2.00	20.00
2 3rd Print	2.00	2.00
4	12.00	12.00

CRY FOR DAWN

Cry for Dawn Pub.

1	35.00	40.00
1 2nd print	2.25	3.00
2	15.00	20.00
2 2nd print	2.25	3.00
3	8.00	10.00
4-9	3.00	4.00

CYBERFORCE

Image

0	1.95	1.95
1 Silverst	7.00	12.00
2	2.25	5.00
3-4	2.50	2.50

CYBERRAD

Continuity

1-2	2.50	2.50
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CYBERSPACE 3000

Mattel

1-5	1.75	1.75
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DANCES WITH OEMONS

Mattel

1	2.95	2.95
2	1.95	1.95

DAREDEVIL

Mattel

1	1050.00/1300.00
1st App. Daredevil	
2 FF cameo	300.00 325.00
3	220.00 225.00
1st App. The Owl	
4	135.00 200.00
5	140.00 200.00
6	90.00 200.00
7 New Costume	115.00 250.00
8,10	70.00 90.00
1st App. Stiltman, B	
9	85.00 90.00
12 Romita art	50.00 90.00
11,13-15	50.00 70.00
16-17	65.00 90.00
18	30.00 45.00
1st App. Gladfator	
19-20	45.00 45.00
21-26	25.00 30.00
27	25.00 40.00
28-30	20.00 25.00



31-40	20.00	21.00	169 Elektra	7.00	8.00
41-42	16.00	20.00	170-175	6.00	8.00
43	16.00	30.00	176-180	3.00	6.00
44-49	16.00	16.00	181	6.00	10.00
50-52	15.00	20.00	Death of Elektra		
Barry Smith art			182-184 Punisher	8.00	10.00
53	20.00	30.00	185-191	2.50	5.00
54-60	8.00	10.00	192-195	2.00	2.00
61-75	8.00	9.00	196 Wolverine	6.00	8.00
77-81	8.00	12.00	197-210	2.00	2.00
76,78-80	8.00	8.00	211-218	1.00	1.00
82-99	8.00	8.00	219	1.00	5.00
100	15.00	20.00	Origin of Moonragon		
101-102	7.00	7.00	by Stan Lee		
103	7.00	10.00	107 Starlin cover	7.50	7.50
104,106	7.00	7.00	108-113	7.00	7.00
105	10.00	12.50	114	10.00	10.00
Origin of Moonragon			1st Full App Deathstalker		
by Stan Lee			115-120	7.00	7.00
107 Starlin cover	7.50	7.50	121-130	4.00	4.00
108-113	7.00	7.00	131	15.00	22.00
114	10.00	10.00	Origin of Bullseye		
1st Full App Deathstalker			132 Bullseye	4.00	5.00
115-120	7.00	7.00	133-137	4.00	4.00
121-130	4.00	4.00	138 Byrne art	10.00	10.00
131	15.00	22.00	Ghost Rider App.		
Origin of Bullseye			139-145	4.00	4.00
132 Bullseye	4.00	5.00	146 Bullseye	4.00	8.00
133-137	4.00	4.00	147-157	4.00	4.00
138 Byrne art	10.00	10.00	158 Frank Miller	35.00	40.00
Ghost Rider App.			159	15.00	17.50
139-145	4.00	4.00	160-161	7.50	15.00
146 Bullseye	4.00	8.00	162 Ditko art	3.00	4.00
147-157	4.00	4.00	163-164	6.00	10.00
158 Frank Miller	35.00	40.00	165-167	5.00	10.00
159	15.00	17.50	168	19.00	25.00
160-161	7.50	15.00	1st App. Elektra		
162 Ditko art	3.00	4.00			
163-164	6.00	10.00			
165-167	5.00	10.00			
168	19.00	25.00			



220-225	1.00	1.00
226	2.00	2.00
227	3.50	5.00
228-233	2.00	5.00
234-237	1.00	1.00

238	5.00	6.00
239-240	1.00	1.00
241 McFarlane art	1.00	4.00
242-247	1.00	1.00
248-249	7.00	8.00
250-251	1.00	1.00
252	3.50	3.50
253	1.00	1.00
254	10.00	14.00
1st App. Typhoid Mary		
255	6.50	8.50
258	5.00	5.00
257	15.00	20.00
258	1.00	5.00
259	3.00	5.00
260	3.00	5.00
261-271	1.00	1.00
272-273	1.00	3.00
274-291	1.00	1.00
292-293,295	1.00	2.50
294-299	1.00	1.00
300	3.50	3.50
301-318	1.25	1.25
319	3.00	4.00
320	2.00	3.00
321	1.25	1.25
321	2.00	2.00
Glow cover ed.		
Annual 4	2.50	2.50
Annual 5	5.00	5.00
Annual 8-7	2.00	2.00
Annual 8	2.25	2.25
Annual 9	2.95	2.95
Special 1	27.50	27.50
Special 2-3	9.00	9.00

DARDEVIL: MAN WITHOUT FEAR

1	2.95	2.95
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DARK CUARO

1-2	1.75	1.75
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DARK HORSE COMICS

Dark Horse		
1-6, 9	3.00	3.00
7	3.00	4.00
1st Tales of the Jedi		
8 1st App. X	3.00	7.00
9	2.50	4.00
10-12	2.50	2.50

DARK HORSE PRESENTS

Dark Horse		
1	12.00	10.00
1st App. Concrete		
1 2nd Print	3.50	3.50
1 3rd Print	2.50	2.50
2	7.00	7.00
3	8.00	8.00
4-5	4.50	4.50
6-10	3.00	3.00
11-19	2.50	2.50
20	3.00	3.00
21-23	2.50	2.50
24 Origin Aliens	25.00	35.00
25-31	3.00	3.00
32	4.00	4.00
33	3.00	3.00
34	6.00	7.00
35	5.00	15.00
36	5.00	14.00
36	5.00	12.00
37-39	2.00	2.00
40	3.00	3.00
41	2.00	2.00
42-43	5.00	5.00
44-45	2.00	2.00
46	4.50	4.50
47	2.00	2.00
48-50	2.50	2.50
51-53	3.00	3.00
54	4.00	11.00
55	4.00	4.00
56	4.00	4.25

57	3.50	4.25
58-66	2.50	2.50
67	4.50	4.50
68-77	2.25	2.25
Special 1	5.00	6.00

DARK HORSE PRESENTS: ALIENS

Dark Horse		
1	6.00	10.00
1 Platinum	15.00	20.00

DARK SHADOWS

Gold Key		
1 with poster	60.00	75.00
2	55.00	70.00
3 with poster	75.00	100.00
3 no poster	47.00	47.00
4-6	55.00	65.00
7	51.00	85.00
8-10	32.00	45.00
11-16	28.00	35.00
17-20	25.00	35.00
21-35	20.00	25.00

DARKER IMAGE

Image		
1	1.75	3.50
Liefeld, Lee and Keith		
1	35.00	65.00
Silver foil logo, B&W cover and insides		
1 Gold	40.00	40.00

DARKHAWK

Marvel		
1	10.00	17.00
2-3	6.00	10.00
4	5.00	8.00
5	5.00	7.00
6	6.00	8.00
7-8	3.00	5.00
9 Punisher	3.00	6.00
10-12	2.00	3.00
13-14	3.00	5.00
15-19	1.50	2.00
20-23	1.00	1.25
24,26	1.25	1.50
25	1.25	1.50
27-33	1.25	1.25
Annual 1	3.00	3.00
Annual 2	3.00	3.00

DARKHOLD

Marvel		
1	2.50	3.00
2-9	1.50	1.50
10-14	1.75	1.75

DARKSTARS, THE

OC Comics		
1	3.50	8.00
2-3	4.00	8.00
4	3.00	15.00
5-7	2.00	10.00
8-13	1.75	1.75

DAZZLER, THE

Marvel		
1-2	3.00	3.00
3-42	1.00	1.00

DC 100 PAGE SUPER SPECTACULAR

OC Comics		
4-5	3.50	3.50
6	4.00	4.00
7-13	5.00	5.00
14	7.00	7.00
15-22	3.00	3.00

DC COMICS PRESENTS

DC Comics		
1-12	1.00	1.00
13	2.50	2.50
14-25	1.00	1.00

26	1.00	10.00
1st App. New Teen Titans		
27	1.00	6.00
28-40	1.00	1.00
41	3.00	3.00
42-71	1.00	1.00
72	3.00	3.00
73-76	1.00	1.00
77-78	4.50	4.50
79-84	1.00	1.00
85	3.00	3.00
86-97	1.00	1.00
Annual 1-4	1.00	1.00



DC SPECIAL

1	9.00	9.00
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2-7	5.00	5.00
8	5.00	15.00
9-17	5.00	5.00
18-29	4.00	4.00

DC SPECIAL SERIES

OC Comics		
1	4.00	6.00
2-20	3.00	4.00
21 Miller	14.00	14.00
22-24	3.00	3.00
25-26	4.00	7.00
27	5.50	9.00

DC SUPER-STARS

OC Comics		
1	4.00	6.00
Teen Titans App.		
2-7,9	1.00	4.00
8	4.00	6.00
10	4.00	6.00
Batman/Joker App.		
11-14,16	1.00	4.00
15 M. Rogers Art	3.00	6.00
17	2.00	8.00

DC UNIVERSE: TRINITY

OC Comics		
1	3.00	4.00
2	2.95	2.95

DEADLY FILES OF SPIDERMAN

Marvel		
1	5.00	10.00
2-4	2.50	5.00

DRAGONFORCE #1

Publisher:	Aircel
Issue No.:	#1
Writer:	Dale Keown
Artist:	Dale Keown
Inker:	Dale Keown
Cover Price:	\$2.00
Current Low Price:	\$5.00
Current High Price:	\$6.00

Overview: Dale Keown makes his debut with a superhero team called Dragonforce. This issue introduces the team.



HERO RATING:

★★★★★

H.I. PICK

Highly underpriced, considering what McFarlane and Liefeld's early work is going for. This book is lesser known because it's from a little company, but that means that supply is small because it's not Marvel or DC.

DEALER PICK

"A good attempt at meshing comics and games together, it worked for a while...Any find of early Keown work is worthwhile. If only to use as a measuring device. This work is good, his current work is better, what will tomorrow bring? This looks as promising as Keown's future..."

HERO

PRICE GUIDE

HERO CONTEST #172



WIN FLAMING CARROT #1

UTI The of carrot top's first issue is one line read, but getting tough to locate. Never heard of him? To quote issue #1, "he has no super powers... he cannot figure things out with clues... rather than think his way out of a spot he just shoots his way out. His only hole cards are his outer appearance that confuses and confounds his enemies, his dogged determination to fight on at all odds and his James Bondish good luck." That about says it all. Now, wanna win one? Answer the following questions:

1. What's his uncle's name?
2. What children's toy does he ride around in?
3. What team of superheroes did he belong to?

DEADMAN DC Comics

1-4 1.00 1.00



DEADMAN LOVE AFTER DEATH DC Comics

1-2 3.50 3.50

DEADPOOL Marvel

1 2.50 2.50
2-3 2.00 2.00

DEATH: THE HIGH COST OF LIVING DC Comics

1 5.00 6.00
1 Platinum 25.00 125.00
2 3.00 7.00
3 3.00 5.00

DEATH'S HEAD Marvel

1 5.00 17.00
2 4.00 8.00
3-4 3.00 5.50
5-8 4.00 5.50
9-10 2.25 3.50

DEATH'S HEAD II Marvel

1 1.50 1.75
2 1.35 1.75
3 1.35 1.65
4 1.25 1.80
5-8 1.50 2.00
9-11 1.95 1.95
Limited Series
1 8.00 10.00
2 5.75 8.00
3-4 3.00 5.00

DEATHBLOW Image

1-2 1.75 1.75

DEATHLOK Marvel

1 2.25 4.00
2-5 2.00 3.00
6-7 1.25 2.50
8 1.25 2.00
9-10 1.00 2.00
11-24 2.00 2.00
25-28 1.75 1.75
Annual 1 3.00 3.00
Annual 2 2.95 2.95
Limited Series
1 5.00 9.00
2-4 4.00 6.00

DEATHMATE Image/Valliant

Prelude 2.95 2.95
Gold Ed. 50.00 75.00
Blue 4.95 4.95
Gold Ed. 40.00 75.00
Yellow 4.95 4.95
Gold Ed. 40.00 75.00

DEATHSTROKE: THE TERMINATOR DC Comics

1 4.95 6.00
1 2nd Print 2.00 5.00
2 2.95 5.00
3 2.00 2.95
4 2.75 3.50
5 2.80 3.50
6 1.50 2.00
7-21 1.25 2.00
22-30 1.75 1.75
Annual 1 3.00 3.75
Annual 2 3.50 3.50
TPB 12.95 12.95

DEFENDERS Marvel

1 45.00 60.00
2 20.00 30.00
3-5 12.00 20.00
6 10.00 15.00
7 12.00 15.00
8-9 10.00 15.00
10 16.00 25.00
11-14 8.50 9.00
15-16 8.00 13.00
17-20 6.50 7.00
21-25 5.25 6.00
26-29 10.00 11.50
30-53 4.25 5.00
54-60 3.00 4.25
61-76 2.50 3.75
76-95 2.00 2.50
96 3.50 5.00
97-149 2.00 2.25
150 2.50 4.00
151 2.00 2.25
152 2.75 3.50
Annual 1 4.00 5.00

DEMON, THE DC Comics

1 Kirby 4.95 17.50
2 2.25 9.00
7-12 6.00 12.00
13-16 2.00 6.00
2nd Series
1 2.00 4.00
2 0.75 1.50
19-26 2.50 3.00
27-34 1.75 2.00
35-40 1.75 1.75
Annual 1 2.00 3.50
Annual 2 3.50 3.50
Limited Series
1-4 Wagner 2.00 4.00

DESTRUCTOR DUCK Eclipse

1 1st App. Groo 3.50 12.50
2 7 1.00 1.50

DETECTIVE COMICS DC Comics

225 2400.00/2500.00
1st App. Martian Manhunter
226 500.00 550.00
227-229 250.00 300.00
230 300.00 350.00
1st App. Mad Hatter
231-232 130.00 180.00
233 700.00 750.00
1st App. Batwoman
234 130.00 150.00
235 290.00 340.00
Origin of Batman and his costume

236 180.00 215.00
237-240 130.00 190.00
241-260 115.00 145.00
261 100.00 116.00
262-264 100.00 116.00
265 145.00 180.00
Origin retold
267 100.00 120.00
1st App. Batmite
288,268-271 100.00 116.00
Origin of
Martian Manhunter, 271
272 65.00 83.00
273 72.00 90.00
274-280 85.00 77.00
1st App. Modern Clayface
281 59.00 63.50
282-287 59.00 63.50
288 86.00 92.75
289-300 35.00 37.25
301 38.75 41.00
Manhunter returns to Mars
302-326 30.00 32.00
327 30.00 37.00
1st New Batman look
328 52.50 58.00
Death of Alfred
329-330 30.00 32.00
331 21.50 23.60
332 25.00 27.40
333-340 21.50 23.60
341 25.00 27.40
342-358 21.50 23.60
359 25.30 28.00
1st App. new Batgirl
360-364 21.50 23.60
365 25.00 27.40
366-368 21.50 23.60
369 30.00 33.20
Neal Adams art
370 21.50 23.60
371 15.20 18.60
1st New Batmobile from TV
372-386 11.00 13.40
387 29.00 30.00
Reprints Detective 27
388 15.20 18.50
389-390 11.00 13.40
391-394 8.00 9.65
395 14.50 16.00
396 8.00 9.65
397 Adams art 14.50 16.00
398-399 8.00 9.65
400 22.00 29.00
1st App. Man-Bat
Neal Adams



401 8.75 10.00
402-404 Adams art 14.30 16.50
403-405-406 8.75 10.00
407-408 Adams art 14.30 16.50
409 8.75 10.00
410 Adams art 15.20 16.30
411-420 9.00 9.65
421-436 7.90 8.65

437	11.50	12.35
New Manhunter by Simonson		
438-445	9.70	10.15
446-460	6.80	7.15
461-465	5.00	5.50
466-468	10.00	12.30
469-470	5.00	5.50
471-474	10.90	12.30
475-476	20.00	22.00
477	15.00	16.00
Adams, Marshal Rogers art		
478-479	10.00	12.00
480	6.00	7.00
481 Rogers art	9.00	10.00
482	6.50	8.00
Starlin, Russell, & Godan art		
483	6.50	8.00
40th Anniversary, origin		
484-499	4.00	4.50



500	6.00	8.00
New Hawkman story by Kubert, Batmen and Deadman team-up		
501-503	3.50	5.00
504-506	5.00	7.00
507-523	4.00	5.00
524	5.00	6.25
2nd App. Jason Todd		
525	3.50	5.00
526	10.00	12.00
500th App. Batmen		
527-531	2.50	3.00
532	5.00	6.00
533-534	2.50	3.00
535	5.00	8.00
New Robin (Jason Todd)		
536-564	3.00	4.00
565-568	2.40	3.00
569-570	5.00	6.00
571	2.40	3.00
572	3.25	4.00
50th Anniversary of Detective Comics		
573	2.40	3.00
574	5.00	5.25
Origin of Batmen and Jason Todd		
575	10.00	15.00
Year 2 begins, Allen Davis art		
578-578	10.00	12.00
McFarlane art		
579-597	1.50	2.00
598	4.50	8.75
599	4.00	4.25
600	3.00	5.00
601-605	1.50	2.00
606-610	1.50	1.75
611-626	1.25	1.50
627	2.00	3.75
628-651	1.50	2.00
652-653	1.00	3.00
654-655	1.25	1.50
656	1.25	6.00
657	4.00	7.00
658	4.00	8.00

659	6.00	10.00
660	4.00	6.00
661	2.50	5.00
662-664	2.00	3.00
665-666	1.25	2.00
Annual 1	5.00	5.50
Annual 2	4.00	4.25
Annual 3-4	1.75	2.40
Annual 5	2.50	3.00

DIEGUT

Martel

1	2.50	2.50
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DOCTOR SOLAR, MAN OF THE ATOM

Gold Key

1	140.00	275.00
2	65.00	75.00
3-5	45.00	65.00
8-10	27.00	33.00
11-14	27.00	30.00
15	26.00	36.00
16-20	27.00	30.00
21-27	15.00	20.00
28-31	5.50	7.00

DOCTOR STRANGE

Martel

169	78.00	80.00
170-176	31.00	33.00
177-163	27.00	28.00

2nd series

1	25.00	26.00
2	15.00	20.00
3-5	7.00	6.00
8-10	4.50	5.50
11-20	4.00	4.50
21-26	3.00	3.50
27-77	1.00	1.50
78	2.00	2.50
78-81	1.00	1.50
Annual 1	3.50	4.00

DOCTOR STRANGE, SORCERER SUPREME

Martel

1	4.50	5.00
2-10	1.50	1.50
11	4.50	5.00
12-14	1.50	1.50
15	6.00	7.00

Unalothized Amy Grant photo cover

16-27	1.50	1.50
28	1.75	2.00
29-30	1.50	1.50
31-35	2.50	3.00
37-49	1.75	1.75
50	2.00	2.50
51-58	1.75	1.75
Annual 2	2.00	2.50
Annual 3	3.00	3.00
Giant 1	2.00	3.00

DOCTOR STRANGE/ GHOST RIDER

Martel

1	3.00	5.00
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OOOM 2093

Martel

1	2.50	6.00
2-3	1.25	2.00
4-7	1.25	1.50
8-11	1.25	1.25

OOOM PATROL, THE

DC Comics

66	64.00	65.00
87-89	40.00	40.00
100	50.00	50.00
101-110	22.50	24.00
111-120	21.00	20.00
121	60.50	60.00
122-124	2.50	2.50

OOOM PATROL

DC Comics

1	2.00	2.00
2-16	1.00	1.00
19	15.00	17.00
Grant Morrison writing		
20-24	8.00	9.50
25-30	4.00	6.00
31-49	1.50	1.50
50-57	2.00	2.50
51-55	1.50	1.50
58-60	1.50	1.50
61-67	1.00	1.75
68-70	1.75	1.75
71	1.95	1.95
Annual 1	1.00	1.50
Crawling from the 2000	20.00	
Wreckage TPB		

ONNA MATRIX

Reactor

1	2.95	2.95
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DOUBLE LIFE OF PRIVATE STRONG

Archie

1 Kirby	310.00	350.00
2	210.00	275.00

ORACULA

(Bram Stoker)

Topps Comics

1 Magnolia	3.25	8.00
1 Red Foil	25.00	65.00
2	3.25	10.00
3	3.25	6.00
4	2.50	5.00

OYNAMO

Tower Comics

1 Wally Wood	27.50	28.00
2-4	18.00	30.00

ECLIPSO

DC Comics

1-13	1.00	1.25
Annual 1	2.50	2.50

ECLIPSO:THE DARKNESS WITHIN

DC Comics

1 With Gem	3.85	4.25
1-2	1.50	2.00

ECTOKIO

Martel/Razorline

1	2.50	2.50
2-3	1.75	1.75

EEHIE (Magazine)

Warren

1	135.00	142.00
1 2nd Print	63.50	64.50
2	24.00	25.00
3	15.00	20.00
4-10	10.00	15.00
11-22	6.00	12.00
23	8.00	9.00
24-25	7.00	8.00
26-41	4.00	5.00
42	6.00	7.00
43-45	4.00	5.00
46-50	3.00	4.00
51	6.00	7.00
52-53	3.00	4.00
54-55	4.00	5.00
56-59	3.00	4.00
60	5.00	6.00

FLAMING CARROT #1

Publisher:	Aardvark/Van.
Issue No.:	#1
Writer:	Bob Burden
Artist:	Bob Burden
Inker:	Bob Burden
Cover Price:	\$2.00
Current Low Price:	\$30.00
Current High Price:	\$40.00

Overview: After other appearances, the Flaming Carrot starts his own series in comic book form.

H.I. PICK

The Carrot is one of those series where you either love it, or you just don't get it. The print runs on any FC comic aren't big. Burden has vowed never to reprint any issue, so the time to buy them is now.

DEALER PICK

"Funny stuff. Comics need more wacky ideas with something to laugh at. A good cartoon basis...Little demand. More exposure for the UT! man would help...One of the few early independents you shouldn't pass up if you see one for sale."



HERO RATING:



TEAM-UPS WE'D LIKE TO SEE

Ilchy & Stimpy

Archie and the Punisher

Bugs Bunny and Glenn
Close

Multiple Man and Multiple
Man and Multiple Man

Milk & Cheese and Milk &
Cookies

Death and Bizarro Lois

Swamp Thing and Geraldo
Rivera

Edward Scissorhands and
Chewbacca the Wookiee

Thundarr the Barbarian and
Miss Manners

Spider-Man and Haircut
100

Iceman, Ice-T, and the
Good Humor Man

The Legion of Super-heroes
and the Jackson 5

Robotman and Mr.
Goodwrench

The Falcon and the cast
from Cats

Silver Surfer and Mr. Clean

The Pillsbury Dough Boy
and Oprah Winfrey

Arnold Schwarzenegger,
Elmer Fudd, Sylvester
Stallone and Daffy Duck—
Speech Therapy Four!

Lois and Conan

Johnny Socko and Vice
Pres. Gora

Chesty Morgan and Rue
Paul

61-81	3.00	4.00
81-139	1.50	2.50
Year Book '70/'71	9.00	10.00
Year Book '72	9.00	10.00

EIGHTBALL

Fantagraphics

1	3.00	10.00
2-10	2.50	3.00

ELEKTRA:

ASSASSIN

Marvel

1	4.00	5.50
2	3.00	4.00
3-7	2.00	3.00
8	5.00	6.00



ELEMENTALS

Comico

1	4.00	5.50
2	2.50	3.50
3-7	1.50	2.50
8-29	0.50	1.50
1-28	1.50	2.50
Special 1	1.25	1.75
Special 2	1.00	2.00

ELFQUEST

WarP

See also Fantasy Quarterly		
1	32.00	33.00
1 2nd Print	8.00	10.00
1 3rd Print	4.00	5.00
1 4th Print	0.50	1.50
2	19.00	20.00
2 3rd Print	2.00	3.00
3	19.00	20.00
3 3rd Print	2.00	3.00
4	19.00	20.00
5	19.00	20.00
5 3rd Print	2.00	3.00
2-5 2nd Print	4.00	5.00
2-5 4th Print	2.00	3.00
6	8.00	9.00
7-9	8.00	9.00
6-9 2nd Print	3.00	4.00
6-9 3rd Print	1.00	2.00
10-14	5.00	6.00
10-14 2nd Print	0.50	1.50

ELFQUEST

THE HIDDEN YEARS

WarP

1-9	2.00	2.00
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ELFQUEST:

KINGS OF THE

BROKEN WHEEL

WarP

1-9	3.00	4.00
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ELFQUEST: NEW BLOOD

WarP

1	2.50	4.00
2-4	2.50	3.00

ELFQUEST: SIEGE AT

BLUE MOUNTAIN

WarP

1	6.50	7.00
1 2nd Print	2.25	3.00
2	4.00	4.25
2 2nd Print	2.25	4.00
3	3.00	4.00
4	3.25	4.00
5-8	3.00	3.50

ELSEWHERE PRINCE

Marvel/Epic

1-6	2.00	2.00
Moebius story, Shanower art		

ENIGMA

DC Comics

1	3.50	5.00
2	3.25	3.50
3-7	2.50	3.00

EARTH 4

Continuity

1-2	2.50	2.50
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ETERNAL WARRIOR

Valliant

1	10.00	20.00
1 Gold logo	50.00	85.00
1 Gold foil logo	95.00	150.00
2	6.00	12.00
3	3.50	7.00
4	9.95	19.00
5	7.00	17.00
6	3.50	7.00
7	3.00	5.50
8	3.00	8.00
9	2.50	4.00
10-11	2.00	3.00
12-14	2.25	3.00
15-17	2.25	2.25
Yearbook 1	3.95	3.95

ETERNALS

Marvel

1 Kirby	2.50	4.00
2-5	2.75	3.00
6	2.25	2.50
7-11	1.50	2.00
12-14	1.50	2.25
15-19	1.50	2.75

EXCALIBUR

Marvel

1	7.00	9.25
2	4.00	5.25
3	3.75	4.00
4	2.50	4.25
5-10	2.00	3.25



11-17	2.00	2.50
18-22	1.50	2.00
23	2.00	2.25
24-26	1.75	2.00
27-68	2.00	2.50
69-70	1.75	1.75
Annual 1	2.95	2.95

Special Edition

1st Print	5.25	15.00
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2nd Print	4.75	5.00
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3rd Print	3.50	3.75
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4th Print	5.00	5.50
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1st App. Excalibur		
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Special: The Possession	3.00	3.00
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Special-XX Crossing	2.50	2.50
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EXILES

Malibu/Ultraverse

1	1.95	1.95
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EXTREME TOOK BDKK

Extrema

Tour Ed.	5.00	8.00
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Coupon expirad		
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Gold ed.	40.00	50.00
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Gold/Signed ed.	60.00	80.00
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EXTREMIST

DC Comics

1-2	1.95	1.95
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1 Platinum	10.00	25.00
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FANTASTIC FOUR

Marvel

1	7100.00	7150.00
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1st App. & ongh		
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1 2nd Print	100.00	125.00
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2	1550.00	3500.00
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3	700.00	1200.00
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4	1200.00	1300.00
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1st App. S.A. Sub-Mariner		
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5	1200.00	1300.00
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1st App. Dr. Doom		
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6	650.00	690.00
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7-10	450.00	500.00
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11	540.00	590.00
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1st App. The Impossible Man		
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12	425.00	550.00
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FF vs. the Hulk		
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13	265.00	300.00
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1st App. The Watcher		
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14-15	190.00	200.00
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16-19	180.00	185.00
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20	210.00	225.00
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21 Sgt. Fury	115.00	125.00
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22-24	80.00	90.00
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25-26	245.00	255.00
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Hulk vs. Thing, Avengers app.		
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27 Dr. Strange	95.00	100.00
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28	115.00	120.00
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29-30	65.00	70.00
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31-32	55.00	65.00
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33	55.00	110.00
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34	55.00	65.00
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35-36	55.00	120.00
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37-40	55.00	80.00
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41-42	37.00	40.00
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43-46	37.00	60.00
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44-45,47	37.00	40.00
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48	490.00	550.00
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1st App. Silver Surfer		
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49	100.00	110.00
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50	120.00	130.00
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51	30.00	40.00
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52	60.00	80.00
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1st App. Black Panther		
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53	40.00	50.00
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54	35.00	40.00
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55	45.00	55.00
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56-60	50.00	55.00
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61-65	30.00	35.00
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66	75.00	125.00
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67	80.00	150.00
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1st App. Werlock, then known as Him		
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68-70	30.00	35.00
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71-73	20.00	25.00	Annual 22-24	2.00	2.50
74-80	25.00	30.00	Annual 25	3.00	3.00
81-88	15.00	25.00	Annual 26	3.00	3.00
89-99	14.00	16.00	Special 4	43.00	45.00
100	45.00	55.00	Special 5	55.00	100.00
101-102	15.00	20.00	Special 6	30.00	35.00
103	12.00	15.00	Special 7	18.00	21.00
104-111	12.00	15.00	Special Ed. 1	2.00	2.50
112	30.00	35.00			
Hulk vs. Thing					
113-125	10.00	15.00			
126-127	10.00	10.00			
128-157	10.00	12.00			
158-160	8.00	10.00			
161-180	5.00	6.00			
181-199	4.00	6.00			
200	8.00	10.00			
201-231	2.00	3.00			
232-235	3.00	5.00			
236-260	4.00	5.00			
261-295	2.50	4.00			
296 X-Factor	4.00	5.00			
297-295	1.00	2.00			
296 Thing rejoins	2.00	3.00			
297-318	1.00	2.00			
319	2.00	3.00			
320-346	1.00	2.00			
347 Art Adams art	3.00	6.00			
347 2nd print	2.00	3.00			
348-350	4.00	10.00			
351-357	1.00	2.00			
358	2.25	3.00			
359-360	1.00	2.00			
361-368	1.00	2.25			
369	2.00	3.00			
371	2.00	3.50			
372-374	1.50	2.00			
375	1.95	3.50			
376-380	1.25	2.00			
381	1.25	1.25			
Annual 1	345.00	350.00			
Annual 2	195.00	200.00			
Annual 3	95.00	90.00			
Annual 21	4.00	5.00			

FANTASTIC FOUR UNLIMITED

1-2	3.95	3.95
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FANTASTIC FOUR VS. X-MEN

1	4.00	5.00
2-4	3.50	4.5

FANTASY QUARTERLY

1	50.00	60.00
1st App. Ellquest		

FAUST

1 Tim Vigil	10.00	33.00
1 2nd Print	33.00	33.00
1 3rd Print	10.00	11.00
1 4th Print	2.25	2.75
2	6.00	25.50
2 2nd Print	2.50	4.00
2 3rd Print	2.50	3.50
3	14.00	24.00
3 2nd Print	2.50	3.00
4	7.50	15.00
5	17.00	19.95
6	7.00	9.00
7-8	3.00	4.95

FEAR

Marvel	6.00	8.00
2-8	4.00	4.50
7-9	2.00	3.00
10 Man-Thing	7.00	9.00
11-12	2.00	4.00
13-14	1.00	2.00
15	2.00	4.00
16-18	1.00	2.00
19	13.00	15.00
1st app of Howard the Duck		
20 Morbius	17.00	20.00
21-25	7.00	15.00
26-31	5.00	12.00

FEUO

Epic/Marvel	2.50	2.50
2-3	1.95	1.95

FIREARM

Malibu/Ultaverse	1.95	1.95
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FIRESTAR

Marvel	2.50	3.00
2	4.00	8.00
3-4	2.50	3.00

FLAMING CARROT

Dark Horse	30.00	40.00
1	22.00	28.00
2	13.00	20.00
3	11.00	13.00
4-6	8.00	9.00
7-9	3.00	4.00
10-12	2.50	3.50
13-14		

15	9.00	10.00
16-20	2.00	3.00
21-26	1.00	2.00
27-29	2.00	2.75

FLAMING CARROT COMICS

Killian Barracks		
1 Magazine	50.00	75.00

FLASH OC Comics

1	4.00	6.00
2-3	3.00	4.00
4-6	2.75	3.50
7-20	1.75	2.50
21-30	1.00	1.50
31-49	0.75	1.50
50	1.50	2.00



FLASH #1

Publisher:	DC
Issue No.:	#1
Writer:	Mike Baron
Artist:	Jackson Guice
Inker:	Larry Mahlstedt
Cover Price:	\$7.50
Current Low Price:	\$4.00
Current High Price:	\$6.00

Overview: Wally West, the ex-Kid Flash, dons the costume worn by his mentor, Barry Allen. Now he's really hungry.

H.I. PICK

Lots of these are floating around, so potential is minimal. No real changes were made, other than the need for food thing. Wally West will always be "Kid Flash" for those who remember Barry. Self-centered heroes aren't cool.

DEALER PICK

"Flash comics were fairly good sellers when the series was on TV, first 10 issues or so still sell OK ... As far as investment goes, this book is not a big deal, but Flash has been a very good, solid series since it began in 1987...One of the better revamps DC did on any character they did that year..."

HERO TIP:



HERO RATING:



HERO PRICE GUIDE

HERO CONTEST #173



WIN INCREDIBLE HULK #368

To win Sam Keith's version of the Hulkster, just send in the correct answers to the questions below. But first, a mini Top 10:

TOP TEN WORST COLORS FOR THE HULK

10. Aqua-blue
 9. Puce
 8. Silver (way over done in the Marvel Universe)
 7. Maroon
 6. Mauve
 5. Paisley
 4. Neon Orange
 3. Plaid
 2. Beige
 1. Fuchsia
- Now, the trivia.
1. How many colors has the Hulk been in his career?

2. What color was Betty's wedding dress when she married Bruce Banner?
3. What's the Hulk's favorite color?

51-72	0.75	1.50
73	2.00	2.00
74-75	2.00	2.50
76-81,82	1.25	1.25
80	2.50	2.50
Direct, foil cover		
81-84	1.25	1.25
Annual 1	1.25	2.00
Annual 2	1.50	1.75
Annual 3	1.75	1.75
Annual 4	2.00	2.00
Annual 5, 6	2.50	2.50
Special 1	3.00	3.00

FLASH: THE DC Comics

105	1930.00	1950.00
105	820.00	640.00
107-108	300.00	320.00
109	270.00	285.00
110	530.00	600.00
111	160.00	200.00
112-113	170.00	190.00
1st App. Elongated Man, 112		
1st App. Trickster, 113		
114	135.00	175.00
115-118	103.00	125.00
117	135.00	145.00
1st App. Captain Boomerang		
118-120	103.00	105.00
121-122	65.00	75.00
1st App. the Topp, 122		
123	550.00	580.00
Golden Age Flash App.		
124	65.00	75.00
125-128	55.00	65.00
129	55.00	200.00
130-136	55.00	65.00
137 JSA App.	250.00	265.00
139	70.00	80.00
1st App. Professor Zoom		
140-150	30.00	40.00
151 G.A. Flash	45.00	55.00
152-159	20.00	30.00
160 Giant	30.00	40.00
161-168	15.00	25.00
169	30.00	40.00
171-174	18.00	20.00
175	65.00	75.00

2nd Flash/Superman race		
176-177	18.00	20.00
178 Giant	23.00	28.00
179-180	18.00	20.00
181-186	8.00	10.00
187	15.00	18.00
188-195	8.00	10.00
196 Giant	17.00	19.00
197-200	8.00	10.00
201-204	4.00	6.00
206	8.00	10.00
206-213	4.00	6.00
214	6.00	9.00
215	11.00	13.00
218	4.00	6.00
217-219	9.00	11.00

Neal Adams art		
220	4.00	6.00
221-225	8.00	18.00
226 Adams art	5.00	8.00
227-228	14.00	16.00
229	5.00	8.00
230-231	14.00	16.00
232-233	5.00	7.00
234-274	2.50	3.50
275-276	3.00	4.00

Iris West Allen dies, 278		
1st Perez DC art		
284-286-288	2.50	3.50
285	2.50	4.00
289	3.00	8.00
290	2.50	3.50
291-299	1.75	2.50
300	3.00	5.00
301-306	2.50	4.00
307-313	2.00	3.00
314-349	1.75	2.50
350	3.00	5.00
Annual 1	235.00	245.00

FLOATERS

Dark Horse	2.50	2.50
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FLY MAN

Archie	22.00	30.00
32-33	14.00	20.00
34-39		

FOOLKILLER

Marvel	2.00	4.00
1	2.00	4.00
2-7	1.50	2.00
8	2.00	3.00
9-10	1.50	2.00

FOREVER PEOPLE

DC Comics		
1	27.00	34.00
2-3	14.00	17.00
4-5	14.00	16.00
6-9	8.00	14.00
10-11	8.00	10.00



FRANKENSTEIN

Marvel	13.00	25.00
1	5.00	8.00
2-3	8.00	10.00
4-5	4.00	8.00
6-7	6.00	8.00
8-9	4.00	8.00
10	3.00	5.00
11-18		

FREEX

Malibu/Ultraverse	2.00	3.00
1	1.95	1.95
2		

FURY OF FIRESTORM

DC Comics		
1	1.50	2.00
2-60	0.50	1.00
61	48.00	55.00
Test cover		
62-100	0.50	1.00

G.I. JOE, A REAL AMERICAN HERO

Marvel	6.50	10.00
1	3.50	4.00
1 2nd Print	6.50	7.00
2	2.50	2.75
2 2nd Print	3.75	4.00
3-10	2.00	2.50
3 2nd Print	1.00	1.50
4 2nd Print	1.50	2.00
11-20	2.50	3.00
21-22	1.50	2.00
23-24	2.50	3.00
25-27	1.50	2.00
28-30	1.50	2.00
31-139	1.00	1.50

140-141	1.25	1.25
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GENE OOGS

Marvel	1.75	1.75
1-2		

GENETIX

Marvel	2.75	2.75
1		

GHOST RIDER

Marvel	19.00	35.00
1	12.00	20.00
2-7		

Western Series

2nd Series		
1	75.00	90.00
2	24.00	35.00
3	20.00	30.00
4	24.00	32.00
5	24.00	28.00
6	10.00	17.00
7	14.00	17.00
8-10	14.00	20.00
11-19	13.00	15.00
20	18.00	20.00
21-30	6.00	9.00
31-49	5.00	7.00
50	7.00	8.00
51-78	3.00	5.00
77	5.00	7.00
78-80	3.00	4.50
81	8.00	11.00

8rd Series

1	19.00	26.00
2	12.00	20.00
3	8.00	14.00
4	15.00	25.00
5	11.00	20.00
6	10.00	16.00
Gold Background 2nd Print		
7	7.00	8.00
7-10	6.00	7.00
11-14	4.00	6.00
15	6.75	9.00
16	2.95	3.00

Gold Background 2nd Print		
16-17	3.50	5.00
18-19	3.00	3.50
20-24	1.95	3.00
25-28	2.00	4.50
28	2.50	7.00
29-30	1.75	2.00
31	2.50	3.50
32-39	1.75	2.50
40-43	1.75	1.75
Annual 1	2.95	2.95

GHOST RIDER AND CABLE

Marvel	3.75	6.00
1		

GHOST RIDER/ SPIRITS OF VENGEANCE

Marvel	2.00	7.00
1	2.00	2.00
2-4	2.00	3.50
5-8	1.75	1.75
7, 11, 14	2.95	2.95
12	2.25	2.25
13	1.75	1.75
14-15		

GHOST RIDER: WOLVERINE: PUNISHER: HEARTS OF DARKNESS

Marvel	4.95	7.00
1		

GIANT SIZE...

Marvel		
Avengers 1	6.00	10.00
Avengers 2-3	4.00	7.00
Avengers 4-5	3.00	7.00
Capt. America 1	7.50	8.00

Capt. Marvel 1	6.75	7.00
Chillers 1	3.00	7.00
Chillers 2	1.75	2.00
Chillers 3	2.50	3.00
Chillers 1	2.50	15.00
Curse of Dracula		
Conan 1	6.00	12.00
Conan 2	5.00	7.00
Conan 3-5	3.00	5.00
Creatures 1	2.00	7.00
Daredevil 1	6.00	7.00



Defenders 1	8.00	12.00
Defenders 2-3	5.00	10.00
Defenders 4-5	4.00	10.00
Doc Savage 1	3.00	7.00
Dr. Strange 1	5.00	7.00
Dracula 2	4.00	10.00
Dracula 3	3.00	10.00
Dracula 4	2.00	10.00
Dracula 5	6.00	10.00
Fantastic 4 2-4	7.75	8.00
Hulk 1	8.00	10.00
Invaders 1	5.00	8.00
Iron Man 1	7.00	8.00
Man-Thing 1	5.00	10.00
Man-Thing 2-3	2.95	3.00
Man-Thing 4-5	4.95	5.00
Triple Action 1-2	1.50	2.00
Master of	5.50	8.00

Kung Fu 1		
MOKF 2	3.00	3.50
MOKF 3-4	2.50	3.00
Power Man 1	4.95	5.00
Spider-Man 1	19.50	20.00
Spider-Man 2-3	7.75	8.00
Spider-Man 4	35.00	65.00
Punisher		
Spider-Man 5	6.50	7.00
Spider-Man 6	6.50	7.00
Super-Heroes 1	40.00	45.00
Spidey vs. Morbius and Man-Wolf		
Super-Stars 1	10.00	12.00
FF vs. the Hulk		
Super-Villain	5.50	6.00
Team-Up 1		
SVTU 2	3.50	4.00
Thor 1	4.95	5.00
Werewolf 2-5	2.50	3.00
X-Men 1	180.00	200.00
1st App. new X-Men		
X-Men 2	20.00	24.00

GIVE ME LIBERTY

Dark Horse		
1	4.50	7.50
Frank Miller and Dave Gibbons		
2	5.00	6.00
3,4	5.00	5.25

GOBBLEOYGOOR

Mirage		
1	100.00	215.00
One shot	4.50	5.00

GOOZILLA

Dark Horse		
1	5.00	7.50
2-8	3.00	7.50
1 Special	3.00	7.50

GOOZILLA

Marvel		
1	6.00	12.00
2-10	4.00	8.00
11-24	2.50	3.00

GOLDEN AGE, THE OC

1-2	4.95	4.95
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GOLDEN CITY

Dark Horse		
Week 1: Rebel	1.00	2.00
Week 2: Mecha	1.00	2.00
Week 3: Titan	1.00	2.00
Week 4: Catalyst	1.00	2.00

GREEN ARROW

DC Comics		
1	3.00	5.00
2-4	2.00	3.50
2nd Series		
1	6.00	7.50
2	2.00	3.50
3-12	2.00	3.00
13-20	1.50	2.50
21-73	1.00	2.00
74,78-79	1.75	1.75
75	2.50	2.50
Annual 1	2.00	3.00
Annual 2	2.00	3.50
Annual 3	2.50	4.00
Annual 4	2.00	3.00
Annual 5	2.90	4.00
Annual 6	3.50	3.50

GREEN ARROW: THE LONG BOW HUNTERS

DC Comics		
1	6.00	7.50
1 2nd print	1.60	3.00
2	3.50	5.00
3	2.80	4.00

GREEN HORNET, THE (TV)

Gold Key		
1	115.00	125.00
2	75.00	92.00
3	75.00	90.00

GREEN LANTERN

DC Comics		
1	1390.00	1400.00
2	400.00	600.00
3	270.00	350.00
4-5	170.00	250.00
1st App. Hector Hammond		
6-10	140.00	170.00
11-12	90.00	120.00
13 Flash	125.00	145.00
14-20	90.00	100.00
21-30	70.00	90.00
31-39	50.00	65.00
40	300.00	350.00
1st App. Cnss		
41-50	40.00	50.00
51-58	20.00	30.00
59	120.00	140.00
1st App. Guy Gardner		
60	15.00	20.00
61	22.00	30.00
82-89	15.00	20.00
70-75	11.00	15.00
76 Neal Adams	90.00	115.00
77 Adams	32.00	40.00
78-80 Adams	22.00	30.00
81-84 Adams	20.00	25.00
85-88 Adams	28.00	36.00
87 Adams	17.00	25.00

88	4.00	7.00
89 Adams	6.00	14.00
90-99	2.00	4.00
100	4.00	7.00
1st App. Air Wave II		
101-111	2.00	3.00
112	5.00	7.00
113-115	2.00	3.00
116	24.00	35.00
1st App. Guy Gardner as a GL		
117-119	2.00	3.00
120-121	1.00	2.00
122	1.50	2.50
123	4.00	6.00
124-135	1.00	2.00
136-137	2.00	3.00
138-140	1.00	2.00
141	2.00	3.00
142-149	1.00	2.00
150	2.00	3.00
151-183	1.00	2.00
184	2.00	3.00
195 Guy Gardner	13.00	20.00
196-205	1.00	2.00
206-224	1.00	1.50
2nd Series		
1-3	2.50	4.00
4-6	1.00	1.80
9-12	2.00	3.00
13	2.00	2.50
14-18	1.00	1.50
19	1.75	2.50
20-24	1.00	1.50
25	2.00	3.00
26-43	1.00	1.50
44-45, 47	1.25	1.25
46	1.25	6.00
Reign of Supermen		
Annual 1	2.00	3.00
Special 1-2	2.00	3.00

GREEN LANTERN CORPS QUARTERLY

DC Comics		
1-5	1.50	2.00
8	2.95	2.95

GREEN LANTERN/ GREEN ARROW

DC Comics		
1-7 Reprints	3.00	4.00

GREEN LANTERN: EMERALD DAWN

DC Comics		
1	6.00	8.50
1 2nd Print	1.50	2.00
2	3.00	5.00
3-4	3.00	5.00



INCREDIBLE HULK #368

Publisher:	Marvel
Issue No.:	#368
Writer:	Peter David
Artist:	Sam Kieth
Inker:	Kieth/Jones
Cover Price:	\$1.00
Current Low Price:	\$11.00
Current High Price:	\$15.00

Overview: The night-Hulk and Hyde are on a train together, with Hyde wanting to kick Hulk's green butt.

HERO TIP:



HERO RATING:



H.I. PICK

Peter David story is good, as usual, but Sam Kieth's first work at Marvel is the selling point. In the middle of Keown's run, the book did nothing. However, if Kieth continues to get hotter, this could peak.

DEALER PICK

"Even coupled with Peter David, the decline of potential on this comic can't be saved. Kieth isn't as hot as the scam-meisters pretend he is...Not even Sam Kieth, whose work here is abstractly appropriate to the subject matter. Don't expect this to be much of an investment, but do look for it."

HERO PRICE GUIDE

HERO CONTEST #174



WIN LOVE & ROCKETS #1

Boy, do we have a contest for you. No trivia, no themes, no action figures, just...odors. That's right, send us a postcard with the odor you think the Love & Rockets world would smell like and we'll award a copy of the first issue to that lucky, smelly soul. Remember, we'll have to smell a lot of these, so be sure and make them nice and strong. Get out your sister's perfume. Confiscate your dad's deodorant. Use that scientific knowledge you gained in science class (but nothing lethal, please.) And you wondered what we'd come up with to make our mailperson dislike us even more.

5-6	2.00	3.00
2-6 2nd Print	1.00	1.50

GREEN LANTERN: EMERALD DAWN II

1	2.00	5.00
2-6	1.50	2.00

GREEN LANTERN: MOSAIC

1-14	1.00	1.50
15-18	1.25	1.25

GRENDL

1	55.00	70.00
2-3	34.00	42.00

GRENDL TALES

1	2.95	2.95
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GRENDL TALES FOUR DEVILS ONE HELL

1-2	2.95	2.95
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GRENDL WAR CHILD

1-10	3.00	3.00
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GRIMLACN

1	2.00	3.50
2-25	1.50	2.00
26	4.00	5.50
2nd color TMNT		
27-74	1.00	1.50
75	4.50	5.00
Fold out map		
76-81	1.00	1.75

GRDD SPECIAL

1	30.00	40.00
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GRDD THE WANDERER

1	8.00	12.00
2	5.00	8.00
3-10	3.00	5.00
11-20	2.00	3.00
21-30	1.00	3.00
31-86	1.00	2.00
87-99	2.00	3.00
100	2.00	4.00
101,102	2.25	2.25
TPB	10.95	10.95

GRDD. THE WANDERER

1	20.00	30.00
2	15.00	20.00
3-7	8.00	13.00
8	8.00	12.00

GUARDIANS OF THE GALAXY

1	7.50	10.00
2-3	5.50	7.00
4-9	4.00	6.00
10	1.50	3.50
11-12	1.50	2.50
13-14	1.50	6.50
15-18	1.50	2.50
19-23	1.00	1.50
24	2.50	2.50
25	1.50	2.50
26	2.00	2.00
26-40	1.00	1.50
41-42	1.25	1.25

Annual 1	2.00	3.00
Annual 2	1.25	2.50
Annual 3	2.85	2.95

GUMBY'S SUMMER FUN

1	3.00	5.00
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GUMBY'S WINTER FUN

1	2.00	3.00
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GUN RUNNER

1	2.75	2.75
2	1.75	1.75

GUY GARDNER

1	4.00	6.00
2	1.00	1.50
3	4.00	6.00
4-9	1.00	1.50
10-13	1.25	1.25

GUY GARDNER REBORN

1-3	1.50	5.00
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N.A.R.D. CDRPS

1	5.00	19.00
1	70.00	95.00
Advance Comics ed.		
1 Gold	40.00	75.00
2	2.50	6.00
3	2.25	3.50
4	2.00	3.50
5	1.80	3.50
5	3.00	7.00

Special Capital ed.	6.00	15.00
5		
Comic Defense System	1.75	3.50
6	1.95	2.50
7	2.25	2.25
8-12		

HAMMERLOCN DC Comics

1-9	1.75	1.75
Chns Sprouse art		



HANNA-BARBERA SUPER TV HEROES

1	70.00	80.00
2	47.00	55.00
3-7	39.00	45.00



HARBINGER		
Valiant		
0 Redmp.	90.00	155.00
1	75.00	125.00
2	00.00	60.00
3	30.00	57.00
4	45.00	85.00
5	20.00	45.00
6	14.00	35.00
7	6.00	18.00
8	3.00	10.00
9	6.75	10.00
10	6.75	15.00
1st App. H.A.R.D. Corps		
11	3.00	8.00
12	3.00	5.00
13	3.50	7.00
14	3.50	12.00
15	3.75	10.00
16-18	2.00	4.00
19	3.00	4.00
20-23	2.50	2.50
0 From TPB	10.00	15.00
TPB	10.00	25.00
TPB Bagged	6.00	45.00

HAROCASE		
Melibu/Ultraverse		
1	2.50	3.50
1 Hologram ed.	50.00	100.00
2	2.25	5.00
3	1.95	2.25

HARWARE		
DC/Milestone		
1 Bagged	3.00	5.00
1 Platinum ed.	25.00	50.00
1-6	1.50	2.00
9	1.50	1.50

HATE		
Fantagraphics		
1	3.00	5.00
2-5	3.00	5.00
8-12	2.50	3.00

HAVON AND WOLVERINE-MELTDOWN		
Epic/Marvel		
1	4.50	5.00
2-4	3.00	4.00

HAWK AND OOVE		
DC Comics		
1 Dtko	34.00	36.00
2-6	24.00	26.00
2nd Series		
1	1.00	2.00
2-28	0.75	1.50
Annual 1	1.75	2.50
Limited Series		
1 Liefeld	4.00	6.00
2-5	3.00	4.00

HAWKMAN		
DC Comics		
1	100.00	300.00
2	100.00	100.00
3	70.00	70.00
4	80.00	80.00
5-10	50.00	50.00
11-15	40.00	40.00
16-25	25.00	25.00
2nd Series		
1-17	1.00	2.00
Special 1	1.00	2.00
3rd Series		
1	2.50	2.50
2	1.75	1.75
Annual 1	3.50	3.50

HAWKSWORLD		
DC Comics		
1	2.50	3.50
2-32	1.00	2.00
Annual 1-3	2.50	3.50

Limited Series		
1	4.50	5.50
2-3	3.50	4.50

HELLBLAZER		
OC Comics		
1	17.50	20.00
2-5	9.50	12.00
6-10	4.50	6.00
11-20	4.00	6.00
21-30	3.50	5.00
31-39	3.00	4.00
40	3.50	5.00
41-49	3.00	4.00
50	2.50	3.50
51-68	1.00	2.00
69-70	2.00	2.00
Annual 1	4.00	5.00
Special 1	3.95	3.95

HELLSTORM		
Marvel		
1	2.50	3.00
2	2.00	2.50
3-7	2.00	2.00

HERO FOR HIRE		
Marvel		
1	34.00	36.00
1st ap.. Luke Cage		
2-5	14.00	16.00
6-10	6.50	7.50
11-16	5.50	6.50

HEROS FOR HOPE, STARRING THE X-MEN		
Marvel		
1	3.50	4.50

HEX		
DC Comics		
1-10	.50	1.50
11-13	1.50	2.50
14-18	50	1.50

HISTORY OF THE OC UNIVERSE		
DC Comics		
1-2	2.50	3.50

HOMAGE STUDIOS SWIMSUIT		
Image		
1	3.00	5.00

HONUM & HEX		
Marvel/Razorline		
1	2.50	2.50
2	1.75	1.75



HOT WHEELS (TV)		
DC Comics		
1 Toth	36.00	50.00
2-4-5	16.00	20.00

3	25.00	30.00
6	27.00	35.00

HOUSE OF MYSTERY		
DC Comics		
50	35.00	40.00
51-60	25.00	30.00
61-63	25.00	27.00
62-84	15.00	20.00
65-66	25.00	27.00
67-69-71	15.00	20.00
70-72	25.00	27.00
73-75	15.00	20.00
76	25.00	27.00
77-83	15.00	20.00
84-85	25.00	27.00
86-93	15.00	20.00
100	23.00	25.00
101-116	15.00	16.00
117-119	10.00	12.00
120 Toth art	13.00	15.00
121-130	10.00	12.00
131-142	8.00	10.00
143	115.00	150.00
Martian Manhunter series begins		
144	50.00	55.00
145-155	35.00	40.00
156	43.00	45.00
157-159	35.00	40.00
160	60.00	80.00
Robby Reed becomes Plastic Man for one issue		
161-173	25.00	26.00
174-178	5.00	10.00
179	20.00	30.00
Wrightson art		
180-183	5.00	10.00
184	3.00	7.00
185-186	5.00	10.00

187	1.00	5.00
188,191,195	5.00	10.00
189-190	1.00	5.00
192-194	1.00	5.00
196-198	1.00	5.00
199	3.00	5.00
200-223	1.00	5.00
224	2.00	10.00
Adams and Wrightson art		
225-229	1.00	5.00

HOUSE OF SECRETS		
OC Comics		
1	400.00	450.00
2	150.00	200.00
3 Kirby art	150.00	150.00
4 Kirby art	70.00	90.00
5-7	50.00	70.00
9-11	50.00	70.00
12 Kirby art	60.00	80.00
13-15	40.00	50.00
16-20-23	35.00	40.00
1st App. Mark Merlin, 23		
21-22	25.00	35.00
24-30	25.00	35.00
31-50	15.00	25.00
51-60	10.00	15.00
61	120.00	150.00
1st App. Eclipse		
62	40.00	50.00
63-65	20.00	40.00
66	40.00	60.00
1st Cover App Eclipse		
67	20.00	40.00
68-80	20.00	25.00

HOWARD THE OUCH		
Marvel		
1	6.00	10.00
2	2.00	4.00
3	2.00	2.00

LOVE AND ROCKETS #1

Publisher: Fantagraphics
Issue No.: #1
Writer: Gilbert & Jaime
Artist: Hernandez
Inker: Hernandez Bros.
Cover Price: \$3.95
Current Low Price: \$45.00
Current High Price: \$50.00

Overview: Hodgepodge of stories ranging from sci-fi to urban confusion, all by 'Bert & Jaime Hernandez.

HERO TIP:



HERO RATING:

★★★★

H.I. PICK

First printings of this magazine-sized book are rare, almost impossible to find. Several reprintings have made this accessible to a larger audience, however, and the people who like it aren't usually fussy about first printings.

DEALER PICK

"This book goes for 50 percent of what it did six or seven years ago. The magazine size and erratic schedule have hurt this book. One of the best 'Alternative' comics available... Another cult book. We don't even have one. If you find the right person it's worth a lot of money otherwise it collects dust."

HERO PRICE GUIDE

HERO CONTEST #175



WIN MAGNUS, ROBOT FIGHTER #1

Magnus #1, being a Gold Key comic, is getting really tough to find at any price. Know what that means? It means we're going to want something special from you to win this comic. It means it's time to put on your thinking caps and music voices and come up with a theme song for the big M. It can either be using an existing song modified to your benefit, like so many commercials do with songs these days, or — better yet — something original. Remember, we're judging on originality, as well as quality. The other catch is that we want it on tape. We want to hear what you've come up with, so get into that karaoke spirit and sing, sing, sing. And remember, you can have this comic for a song. (Ow.)

4-11	1.00	1.50
12	1.00	4.50
13	1.00	5.50
14-33	1.00	1.00

HULK (Magazine)

Marvel

10	1.50	4.00
11	3.50	6.00
12-24	2.00	3.00
25-27	1.50	3.00

HUMAN FLY

Marvel

1	3.00	3.00
2 Ghost Rider	5.00	5.00
3-19	1.00	1.00

HYBRIDS

Continuity

1-2	2.50	2.50
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HYPERKINO

Marvel/Razorline

1	2.50	3.00
2-3	1.75	1.75

ICEMAN

Marvel

1-4	2.00	2.00
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ICON

DC/Milestone

1 Bagged	2.95	3.00
1-7	1.50	1.50

IMAGES OF SHADOWHAWK

Image

1	1.95	1.95
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IMMORTALIS

Marvel

1	2.95	2.95
2	1.95	1.95

INCOMPLETE DEATH'S HEAD

Marvel

1-10	1.75	1.75
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INCREDIBLE HULK

Marvel

1	3800.00	6500.00
1st App. the Hulk		
2	1000.00/1200.00	
3	700.00 800.00	
4-5	500.00 600.00	
6	800.00/1000.00	
102	140.00 150.00	
103	55.00 65.00	
104	50.00 50.00	
105-110	35.00 35.00	
111-119	20.00 20.00	
120-125	11.00 11.00	
126-140	8.00 8.00	
141	7.00 7.00	
142-171	6.00 6.00	
172	7.00 7.00	
173-176	6.00 6.00	
177	11.00 11.00	
178	19.00 19.00	
179	4.00 4.00	
180	80.00 90.00	

1st App. of Wolverine		
181	190.00	350.00
1st full App. of Wolverine		
182	45.00	60.00
Wolverine brief App.		
183-199	3.00	3.00
200	20.00	20.00
201-219	3.00	3.00
220-249	2.00	2.00
250	7.00	7.00
251-299	2.00	2.00
300	3.00	3.00
301-313	2.00	2.00

314	4.00	4.00
315	2.00	2.00
316	2.00	3.00
319-318	3.00	5.00
320-323	2.00	3.00
324	8.00	10.00
325	3.00	3.50
326	5.00	6.00
327	2.00	3.00
328	2.00	5.00
329	2.00	2.00
330	18.00	24.00
331	15.00	15.00
332	10.00	10.00
333-334	8.00	10.00
335	3.00	5.00
336-339	7.00	10.00
400 Wolverine	20.00	45.00
341-344	7.00	10.00
345	7.00	12.00
346	6.00	7.00
347-349	3.00	3.50
350	3.00	4.00
351-358	2.00	3.00
359	4.00	5.00
360-366	2.00	3.00
367	15.00	22.00

Oale Keown art		
368	11.00	15.00
369-370	8.00	9.00
371	6.00	10.00
372	7.00	15.00
373-376	6.00	8.00
377	9.00	20.00
377 2nd print	6.00	8.50
378	3.00	5.00
379	5.00	8.00
380	3.00	3.50
381-384	3.00	5.00
385-388	4.00	5.00
389	2.25	3.50
390-392	4.00	4.00
393	4.00	6.00
393 2nd print	2.50	3.00
394-398	2.00	2.50
400	2.50	5.00
399,401-407	1.50	2.00
406-411	1.25	1.25
Annual 5	2.00	3.00
Annual 6,8-18	2.00	2.00
Annual 19	3.00	3.00
Special 1	45.00	45.00
Special 2	25.00	25.00
Special 3	7.00	7.00
Special 4	5.00	5.00

INCREDIBLE HULK: FUTURE IMPERFECT

Marvel

1	Perez and David	6.00	8.00
2		6.00	7.50

INDIANA JONES: THUNDER IN THE ORIENT

Oerk Horse

1	2.50	2.50
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INFERIOR FIVE

OC Comics

1	30.00	50.00
2	14.00	25.00
3-12	8.00	12.00

INFINITY CRUSADE

Marvel

1-5	2.50	2.50
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INFINITY GAUNTLET

Marvel

1	Perez	2.75	6.00
2-6		3.00	5.00

INFINITY WAR. THE

Marvel

1	Ron Lim	2.00	5.00
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2-6	2.00	2.50
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INFINITY, INC. DC Comics

1	Jerry Ordway art	2.50	2.50
2-13		1.50	1.50
14	McFarlane art	4.00	7.00
15-37		3.00	3.00
38-49		1.50	1.50
50		2.50	2.50
51-53		1.50	2.00
Annual 1-2		2.00	2.00
Special 1		1.50	1.50



INHUMANS. THE

Marvel

1	Perez	3.00	3.00
2-12		2.00	2.00
Special 1		1.50	1.50

INVADERS, THE

Marvel

1		10.00	20.00
2-10		6.00	8.00
11-19		5.00	5.00
20		6.00	6.00
21		4.00	4.00
22-41		3.00	3.00
Annual 1		3.00	3.00

INVASION

OC Comics

1	McFarlane	5.00	6.00
2-3		3.00	3.00

IRON FIST

Marvel

1	John Byrne	30.00	35.00
2		13.00	15.00
3-5		10.00	15.00
6-13		7.00	10.00
14		75.00	150.00
1st App. Sabretooth			
15		25.00	45.00
X-Men			

IRON MAN

Marvel

1		335.00	375.00
2		100.00	110.00
3		80.00	80.00
4-5		60.00	60.00
6-10		45.00	45.00
11-15		32.00	35.00
16		22.00	30.00
17-20		22.00	22.00
21-25		16.00	25.00
26-43		16.00	16.00
44-46		11.00	11.00
47		17.50	17.50
48-50		11.00	11.00
51-53		8.00	9.00

54	15.00	15.00
55	115.00	140.00
1st App. Thanos		
58	20.00	20.00
57-67	8.00	8.00
68	10.00	10.00
69-70	8.00	8.00
71-117	5.00	5.00
118	7.50	7.50
119-120	4.50	4.50
121-122	2.50	2.50
123-128	4.50	4.50
129-168	2.50	2.50
169	9.00	9.00
170	5.00	5.00
171	3.50	3.50
172-199	2.25	2.25
200	4.50	4.50
201-224	1.50	1.50
225	8.00	6.00
226-243	1.50	1.50
244	5.00	5.00
245-249	1.50	1.50
250	1.75	1.75
251-274	1.25	1.25
275	1.50	1.50
276-283	1.25	1.25
284	1.25	5.00
285-287	1.25	1.25
288	2.00	2.50
289	1.25	1.25
290	2.00	3.00
291-297	1.25	1.25
Annual 3	5.00	5.00
Annual 5-9	2.00	2.00
Annual 10,13	2.50	2.50
Annual 11-12	2.00	2.00
Annual 14	2.95	2.95
King-Size 4	3.00	3.00
Special 1	20.00	20.00
Special 2	9.00	9.00

IRON MAN AND SUB-MARINER

Marvel

1	140.00	150.00
One-shot		

JOHN BYRNE'S NEXT MEN

Dark Horse

0	6.00	9.00
1	7.00	12.00
2	3.50	3.50
2	4.00	5.00
3-4	3.00	4.50
5-6	2.50	4.00
7-12	2.50	3.00

JOKER, THE

DC Comics

1	20.00	25.00
2-3	7.50	18.00
4-6,9	5.50	10.00
7-8	4.50	10.00

JONAH HEX

DC Comics

1	14.00	20.00
2-6	5.50	9.00
7	6.50	10.00
8-10	5.50	7.00
11-20	3.00	4.00
21-30	1.50	3.00
31-32	2.00	4.00
33-50	1.50	2.00
51-91	1.00	2.00
92	2.00	4.00

JONAH HEX: TWO CUN MOJO

DC Comics

1-2	2.95	4.00
3-4	2.95	2.95

JONNY QUEST

Gold Key

1	165.00	225.00
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JOURNEY INTO MYSTERY

Marvel

83	2150.00/3000.00
1st App of Thor	

84	600.00	600.00
85	325.00	325.00
86	225.00	225.00
87-89	150.00	150.00
90	85.00	85.00
91-92	75.00	75.00
93-97	100.00	100.00
98-99	75.00	75.00
100-108	50.00	50.00
109	60.00	65.00
110	50.00	50.00
111,113-125	40.00	40.00
112	100.00	185.00

2nd series

1	1.25	6.50
2-3,5	1.25	3.50
4,6-19	1.25	2.00

JUICE OREDO

Eagle/Quality

1	15.00	20.00
2-35	3.50	3.50

JUICE OREDO

Fleetway/Quality

1	2.25	2.25
2-50	1.75	1.75
51-70	2.00	2.00

JUNGLE ACTION

Marvel

1	7.50	10.00
2-4	2.25	7.00
5	7.50	15.00
6-10	4.00	8.00
11-18	2.00	4.00
19-24	1.50	3.00

JURASSIC PARK

Topps Comics

1 Newsstand	2.50	2.50
1 Collectors	2.95	2.95
2 Newsstand	2.50	2.50
2 Collectors	2.95	2.95
3 Newsstand	2.50	2.50
3 Collectors	2.95	2.95

JUSTICE LEAGUE

AMERICA

DC Comics

Justice League 1-6,	
Justice League International 7-25	
1	4.50 8.00
2	3.00 4.50



3	2.00	3.00
3	50.00	85.00
Test cover		
4-7	2.00	4.00
8-10	2.50	2.50
11-17	1.25	1.50
18-21	1.25	3.00
22-23	1.25	1.50
24	1.50	3.00
1st App. Justice League Europe		
25-49	1.25	1.50
50	1.75	3.00
51-57,59-60	1.00	1.50
58,61 New Team	1.00	3.00
82-88	1.25	1.50
89	11.00	20.00
Doomsday App.		
70	6.00	13.00
Funeral For a Friend Part 1		
70 2nd print	1.25	3.00
71	1.75	3.00
72-73	1.25	2.00
74-82	1.25	1.25
Annual 1-8	2.00	2.00
Annual 5 2nd p.	2.00	2.00
Special 1	2.00	2.00
Special 2	3.00	3.00
Spectacular 1	1.50	1.50

JUSTICE LEAGUE INTERNATIONAL

DC Comics

Justice League Europe 1-50	
1	2.00 2.00
2-31	1.25 1.50
32-57	1.25 1.25
Annual 1-2	2.00 2.00
Annual 3	2.50 2.50

JUSTICE LEAGUE OF AMERICA

OC Comics

1	1500.00	1500.00
2	430.00	430.00
3	350.00	350.00
1st App. Kangar Ro		
4	270.00	270.00



5	190.00	190.00
Origin of Dr. Destiny		
6-8,10	150.00	150.00
9	250.00	250.00
11-15	120.00	120.00
1st App. Dr. Light, 12		
16-20	90.00	90.00
21	170.00	200.00

MAGNUS #1

Publisher:	Gold Key
Issue No.:	#1
Writer:	Unknown
Artist:	Russ Manning
Inker:	Russ Manning
Cover Price:	12c
Current Low Price:	\$130.00
Current High Price:	\$250.00

Overview: Magnus, the man bred to fight evil robots, is introduced to Leeja Klane, as we learn his origins.



HERO RATING:

★★★★

H.I. PICK

Magnus' first run was nothing short of brilliant, and being a Gold Key comic, is getting tough to find in any shape. Prices soared when Valiant's Magnus hit the scene, but have calmed down. Still has potential to go higher.

DEALER PICK

"These titles demand more money than the Valiant line, good to see someone catching on...Never had one in my store, that's how rare they are...Ahead of it's time, it's surprising that it lasted as long as it did. This is a book to read and enjoy, with or without the aid of nostalgia-colored glasses."

HERO

PRICE GUIDE

HERO CONTEST #176



WIN MARVEL FANFARE #15

Okay, time to tell some stories. If you want this puppy, we must be amused. Write in and tell us your best April Fool or practical joke. Remember the time you tied your little brother up and left him for three days? How about when your big sister called in sick for work and you called her office with the story that you were planning to go shopping with her, causing her to get fired? Or when you convinced your dad there were UFOs in the sky, and had him call 911 to have the police arrest the illegal aliens? O.K., maybe you didn't do these nasty deeds, but let us know what you did do and got away with scott free.

1st JSA X-over	140.00	140.00
22	45.00	45.00
23-28	53.00	53.00
29-30	30.00	30.00
1st App. S.A. Starmann, 29		
31	28.00	28.00
Hawkmen joins JLA		
32	24.00	24.00
1st App. Brainstorm		
33	30.00	30.00
34	23.00	23.00
35-36	44.00	44.00
37-38	25.00	25.00
39	22.00	22.00
40-41	15.00	15.00
42-45	45.00	45.00
46		

JSA x-over,		
1st App. S.A. Sandman	20.00	20.00
47-48	11.00	11.00
49-54	22.00	22.00
55		

1st App. S.A. Robin	17.00	17.00
56	11.00	11.00
57-59-60	12.00	12.00
58	9.00	9.00
61-66	10.00	10.00
67	9.00	9.00
68-72	5.50	5.50
73-74	6.00	6.00
75		

2nd Green Arrow in new costumes	7.00	7.00
76	5.50	5.50
77-80	5.00	5.00
81-84	6.75	6.75
85	5.00	5.00
86-92	6.00	6.00
93	20.00	20.00
94	6.00	6.00
95-96	5.00	5.00
97	4.50	4.50
98-100	6.00	6.00
101-102		

JSA x-over	4.00	4.00
103-106	6.50	6.50
107-108	4.00	4.00
109-116	3.00	3.00
117-160	2.00	2.00
161-184	1.50	1.50
185-250	4.00	4.00
251-260	3.00	3.00
261	2.00	2.00
Annual 1		
Annual 2-3		

JUSTICE LEAGUE QUARTERLY DC Comics

1-5	1.95	1.95
6-8	2.50	2.50

JUSTICE LEAGUE TASKFORCE DC Comics

1	2.00	2.50
2-5	1.25	1.25

JUSTICE SOCIETY OF AMERICA DC Comics

1-10	1.25	1.25
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KA-ZAR Marvel

1 Giant-Size	14.00	14.00
2-3	9.00	9.00

KAMANDU, THE LAST BOY ON EARTH DC Comics

1-2 Kirby	15.00	25.00
3	6.00	10.00
4-5	8.00	8.00
6-10	6.00	6.00
11-15	5.00	5.00
16-23	4.00	4.00

24-40	3.00	3.00
41-50	2.50	2.50
51-58	2.50	4.00
59	2.50	7.00

KAMANDU: AT EARTH'S END DC Comics

1-5	1.75	2.00
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KIO ETERNITY DC Comics

1-5	1.95	3.00
6-7	2.00	2.00
Limited series		
1-3	5.00	5.00

KILL IMAGE Bonsyard Press

1	2.95	2.95
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KILL MARVEL Bonsyard Press

1	2.95	2.95
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KITTY PRYDE AND WOLVERINE Marvel

1	7.00	8.00
2-6	3.00	6.00

KNIGHTS OF THE PENORAGON Marvel

1	2.00	2.50
2-18	2.00	2.00



KULL THE CONQUEROR Marvel

1	8.00	8.00
2-5	5.00	5.00
6-11	3.00	3.00
12-29	2.00	2.00

LAST ONE DC COMICS

1-4	2.50	2.50
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LAW OOG Marvel/Epic

1-6	1.95	1.95
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LAW OOG VS. GRIMM Marvel/Epic

1	3.95	3.95
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LEGENDS DC Comics

1 Byrne	2.50	5.00
2-5	2.00	5.00
6	2.00	8.00
New Justice League		

LEGION DC Comics

1	2.00	5.00
2	2.00	4.00
3-10	2.00	3.00
11-22	1.50	2.00
Lobo in most issues		
23	2.00	2.50
24-40	1.50	2.00
41-47	1.50	1.50
48-49	1.75	1.75
50	3.50	3.50
51-59	1.75	1.75

LEGIIONNAIRES DC Comics

1	1.75	5.00
Bagged with trading card		
2-8	1.25	1.25

LEGION OF SUPER-HEROES DC Comics

Previously Superboy and the Legion of Super-Heroes		
269	3.00	4.00
269-270	2.00	2.00
271-284	1.50	1.50
285-290	2.00	2.00
291-299	1.50	1.50
300	2.00	2.00
301-305	1.20	1.50
306-313	0.75	1.00
Annual 1	2.00	2.00
Annual 2	1.90	1.50
2nd Series		
1	2.00	2.00
2-10	1.60	2.00
11-14	1.20	1.50
15-18	1.60	2.00
19-36	1.20	1.50
37	10.00	12.00
38	12.00	15.00

Death of Superboy		
39-44	1.75	2.00
45	3.00	3.00
46-49	1.00	1.50
50	2.50	2.50
51-63	1.00	1.50
Annual 1	2.00	2.00
Annual 2-4	2.00	2.25
3rd Series		
1-48	1.75	1.75
Annual 1-4	3.50	3.50
Limited Series (Reprints)		
1	10.00	10.00
2-4	5.00	5.00

LEONARDO Mirage

1	8.00	10.00
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LOBO DC Comics

1	6.00	10.00
1 2nd print	2.50	2.95
2	6.00	8.00
3-4	2.00	6.00
Greatest Hits TPB	12.95	12.95

LOBO INFANTICIOE DC Comics

1	2.00	3.50
2-4	2.00	2.50

LOBO'S BAGK DC Comics

1	2.00	4.00
2-4	1.75	2.50

LOCAN'S RUN Marvel

1	4.00	6.00
2, 5, 7	2.00	3.00
6	12.00	20.00



LOVE AND ROCKETS

Fentagraphics	
1	45.00 50.00
2	10.00 12.00
3-5	7.00 8.00
6-10	4.00 5.00
11	2.50 3.00
12-41	2.50 2.50
42	2.95 2.95
2nd prints	3.00 3.00

MACHINE MAN

Marvel	
1 Kirby	2.00 3.00
2-17	1.50 2.00
18	2.00 5.00
19	15.00 18.00
1st App. of Jack-O-Lantern	
Limited Series	
1	1.50 3.00
2-4	1.50 2.00

MACROSS

Comico	
1	10.00 20.00

MAD OOG

Marvel	
1-5	1.25 1.25

MADMAN

Tundra	
1-3	5.00 5.00
1-3 Signed Set	50.00 50.00

MADMAN ADVENTURES

Dark Horse	
1-2	2.95 3.50
3	2.95 2.95

MADE

Comico	
1	8.00 15.00
2	6.00 12.00
3-5	4.00 10.00
6	14.00 16.00
7	8.00 10.00
8-15	3.00 4.00

MAGNUS, ROBOT FIGHTER

Gold Key	
1	130.00 250.00
2	66.00 100.00
3	63.00 100.00
4	23.00 65.00
5	15.00 65.00
6	55.00 75.00
7	55.00 75.00
8-10	55.00 100.00
11-20	35.00 40.00
21	22.00 40.00
22-28	22.00 28.00
29-46	10.00 16.00

MAGNUS ROBOT FIGHTER

Vehent	
0 no cards	40.00 75.00
0 with cards	70.00 90.00
1	30.00 48.00
2	20.00 37.00
3	15.00 27.00
4	15.00 30.00
5 Rai App.	20.00 45.00
8-8	12.00 20.00
9-11	6.00 10.00
12 Turok	60.00 85.00
13	3.00 8.00
14	5.00 9.00
15	2.25 6.00
16-20	3.00 5.00

21	3.75 10.00
21 Gold	40.00 85.00
22	2.25 5.00
23	2.00 3.50
24, 26-28	1.75 2.25
25	2.00 3.00
26-30	2.25 2.25

MAN OF STEEL, THE

OC Comics	
1 Byrne	3.00 4.00
2-6	1.00 2.00

MAN-BAT

OC Comics	
1	5.00 10.00
2	4.00 6.00

MAN-THING

Marvel	
1	10.00 20.00
2	5.00 10.00
3	3.00 7.00
4	4.00 8.00
5-22	2.00 3.00
2nd series	
1-11	1.00 1.00

MANTRA

Malibu/Ultaverse	
1	2.25 3.00
2	2.00 3.00
3	1.95 1.95

MARC SPECTOR: MOON KNIGHT

Marvel	
1	4.00 5.00
2-7	2.00 3.00
8	4.00 6.00

9	5.00 9.00
10-49	2.00 3.00
50-55	1.75 1.75

MARSHAL LAW

Epic/Marvel	
1	3.00 4.00
2-6	2.00 3.00

MARTIAN MANHUNTER

OC Comics	
1-3	4.95 4.95

MARVEL AND OC PRESENT

Marvel	
1	10.00 15.00
Teen Titans and X-Men	

MARVEL CHILLERS

Marvel	
1	3.00 4.00
2-7	1.00 2.00

MARVEL COMICS PRESENTS

Marvel	
1 Wolverine	6.00 9.00
2-5	4.00 6.00
6-10	4.00 5.00
11-32	2.50 3.00
33	3.00 4.00
33-37	2.00 3.00
38	5.00 7.00
39-47	2.00 4.00
48-50	4.00 6.00
51-53	3.00 4.00
54-61	2.25 3.50
62	7.00 9.00

MARVEL FANFARE #15

Publisher:	Marvel
Issue No.:	#15
Writer:	Various
Artist:	Various
Inker:	Various
Cover Price:	\$1.50
Current Low Price:	\$2.00
Current High Price:	\$3.00

Overview: Issue is led off by Barry Windsor-Smith story involving practical jokes between the Thing and Torch.

H.I. PICK

Barry Windsor-Smith has picked up popularity with today's readers with *Archer & Armstrong*, but older works are still unknown. Fanfare lost some steam after its start, but this is one to look for, due to good art and an amusing story.

DEALER PICK

"So it's got Barry Windsor-Smith. So what? This book sells at cover price, but can also be found in many bargain bins...Great Barry Smith art as usual and a very good and amusing story...A barely recognizable Smith story that is fun! Grab your copy now, before word gets out."



HERO RATING:



KEITH GIFFEN'S TOP TEN OVERUSED INDUSTRY PHRASES

Whaddya know? Our first celebrity top 10 list! Keith sands us his top 10 from the "If I never hear it again, it'll be too soon" dept.

10. OVER THE TOP (Keith personally takes a lions' share of the blame for that one).

9. GRIM AND GRITTY (only in comics could that be considered a selling point. C'mon, would you buy the "new, grim and gritty '94 Sierra from Olds"?)

8. HOT (read: over-printed)

7. FOIL STAMPED (a bargain at twice the price)

6. HOMAGE TO... (as in, "gee, that stuff looks pretty easy...")

5. 'NUFF SAID (in that case, shut up!)

4. OUR VERSION OF... (X-Men, Punisher, Batman, Lobo, ad nauseum)

3. CUTTING EDGE (see #4)

2. CROSSOVER (it's simple, really, just basic math. 1 solid seller + 4 dogs =)

1. DEATH (Isn't killing a character to enhance sales kind of like killing a patient to expedite recovery?)

Thanks, Keith!

63	4.00	6.00
64-71	3.00	4.00
72	3.00	5.00
Weapon X begins		
73	1.75	4.00
74	1.75	4.00
75-80	2.00	3.50
81-84	2.00	3.00
85	5.00	12.00
86	2.75	4.00
87-90	2.00	3.00
91-137	1.25	1.50
138-139	1.25	1.25
140-141	1.50	1.50

MARVEL COMICS SUPER-SPECIAL

Marvel		
1	KISS	60.00 60.00
2		5.00 5.00
3		3.00 3.00
4	Beatles	10.00 10.00
5	KISS	50.00 60.00
6		3.00 3.00
7	Sgt Pepper	20.00 40.00
8-13		3.00 3.00
14-15		1.50 1.50
16-41		2.00 2.00

MARVEL FANFARE

Marvel		
1		7.00 10.00
Spiderman and Angel		
2		7.00 10.00
Origin of Fantastic Four		
3-4	X-Men	4.00 5.00
5	Dr Strange	2.00 4.50
6-32		2.00 3.00
33	X-Men	4.50 8.00
34-53		2.00 3.00
54-55		3.50 3.50
56-60		2.50 2.50

MARVEL FEATURE

Marvel		
1		45.00 62.00
1st App. of Defenders		
2	Defenders	25.00 35.00
3	Defenders	25.00 35.00
4	Antman series	10.00 20.00
5-10		5.00 7.00
11		10.00 10.00
Hulk vs. Thing, Starlin art		
12	Thanos, Iron Man	10.00 12.00



MARVEL PREMIERE

Marvel		
1	Werlock	49.00 65.00
2-3		30.00 38.00
4		8.00 15.00
5-9		8.00 10.00
10		10.00 14.00
11-14		8.00 7.60
15		45.00 60.00

1st App. Iron Fist		
17	12.00	15.00
16,18-24	12.00	16.00
25 Byrne art	15.00	25.00
26-27	5.00	5.00
28	15.00	15.00
29-56	2.00	2.00
1st App. Alice Copper, 50		
57	3.50	3.50
58-60	2.00	2.00

MARVEL PRESENTS

Marvel		
1		6.00 6.00
1st App. Bloodstone		
2		4.00 4.00
3		12.00 25.00
Guardians of the Galaxy		
4-7		12.00 17.00
8		15.00 17.00
9-12		13.00 17.00

MARVEL PREVIEW

Marvel		
1,3-7		2.00 4.00
2	Punisher	90.00 180.00
8	Morbius	9.00 12.00
9-20		2.00 3.00
21		5.00 5.00
22-24		2.00 2.00

MARVEL SPOTLIGHT

Marvel		
1	Origin Red Wolf	27.00 50.00
1st App. Werewolf by Night, Ploog art		
3-4		15.00 20.00
5		100.00 130.00
1st App. New Ghost Rider		
6-8		40.00 90.00
9-10		25.00 45.00
11		35.00 45.00
12	Son of Selan	15.00 30.00
13-21,23		5.00 8.00
22		10.00 20.00
24		5.00 10.00
25-27		2.00 3.50
28-29		8.00 12.00
1st Solo Moon Knight		
30-31		2.00 3.50
32-33		4.00 7.00
2nd series		
1-11		1.00 1.00

MARVEL SUPER-ACTION

Marvel		
1	Punisher	75.00 90.00

MARVEL SUPER-HERO CONTEST OF CHAMPIONS

Marvel		
1-3		4.50 5.00

MARVEL SUPER-HEROES

Marvel		
12		90.00 135.00
1st App. of Marvel's Capt.		
Marvel		
13		45.00 80.00
14		75.00 100.00
15-17		12.00 17.00
18		50.00 75.00
1st App. of Guardians of the Galaxy		
19-20		12.00 17.00
2nd Series		
1,3		4.00 4.00
2		3.00 3.00
4-10		3.50 3.50
11		2.50 2.50

MARVEL SUPER-HEROES SECRET WARS

Marvel		
1		3.00 5.00
2-7		3.00 3.00
8		9.50 15.00
Spidey gets black suit which becomes Venom		
9-12		3.00 3.00

MARVEL TEAM-UP

Marvel		
1		60.00 80.00
2		24.00 30.00
3		35.00 50.00
4		25.00 40.00
X-Men, Morbius		
5-12		10.00 15.00
13-14		8.00 10.00
15		12.00 20.00
Ghost Rider App.		
16-20		7.00 10.00
21-25		8.00 7.00
26-38		6.00 6.00
39-45		5.00 5.00
46	Deathlok	10.00 10.00
47-50		5.00 5.00
51-52,54		4.00 4.00
53	Hulk, X-Men	14.00 14.00
55		8.00 8.00
56-57		4.00 4.00
58-60		6.00 6.00
61-70,75		4.00 4.00
71-74		3.50 3.50
76-78,80		3.50 3.50
79		4.00 4.00
81-85		2.50 2.50
86		4.00 4.00
87-88,90		2.50 2.50
89	Nightcrawler	3.00 3.00
91	Ghost Rider	5.00 5.00
92-99		2.50 2.50
100		8.00 8.00
101-116		2.00 2.00
117	Wolverine	13.00 13.00
118-140		2.00 2.00
141		3.00 3.00
142-149		2.00 2.00
150	X-Men	4.00 4.00
Annual 1		15.00 15.00
X-Men		
Annual 2-7		3.50 3.50

MARVEL TWO-IN-ONE

Marvel		
1		20.00 30.00
2-4		8.00 12.00
5		16.00 24.00
Guardians of the Galaxy		
6		13.00 24.00
7		7.00 10.00
8	Ghost Rider	10.00 20.00
9-10		6.00 10.00
11-26		4.00 5.00
27	Deathlok	7.00 7.00
28-40		4.00 4.00
41-42		2.00 2.00
43	Byrne art	2.50 2.50
44-45		2.00 2.00
46,50		2.50 2.50
47-49		2.00 2.00
51-52		3.00 3.00
53,55		2.50 2.50
54		8.00 17.00
Death of Deathlok		
56-60		1.50 1.50
61-63		3.00 3.00
64-68		1.50 1.50
69		5.00 5.00
70-79		1.50 1.50
80	Ghost Rider	6.00 8.00
81-82		1.50 1.50
83-84		2.00 2.00
65-99		1.50 1.50
100		2.00 2.00
Annual 1		2.50 2.50
Annual 2		27.50 27.50

Starlin, death of Warlock		
Annual 3-4	2.00	2.00
Annual 5	1.25	1.25

MASK, THE

Dark Horse

0	6.00	6.00
1	11.00	15.00
2	7.00	10.00
3-4	4.00	6.00

MASK RETURNS

Dark Horse

1	4.00	10.00
2	2.25	8.00

MASTER OF KUNG-FU

Mervel

15	25.00	34.00
1st App. Shang-Chi		
16	24.00	25.00
17	15.00	20.00
18-20	9.00	12.00
21-23	5.00	7.00
24	6.50	12.00
25-30	5.00	7.00
31-50	3.00	4.00
51-99	2.50	2.50
100	4.00	4.00
101-125	2.00	2.00
Annual 1	5.00	5.00

MAXX, THE

Image

1	3.00	4.50
1	25.00	50.00
Glow in dark cover		
2-4	1.95	1.85

MEET ANGEL

DC Comics

7	10.00	10.00
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MEGALITH

Continuity

1-14	2.00	2.00
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MEGATON

Megaton Pub.

1	7.50	12.00
2	5.00	30.00
3	12.00	35.00
1st App. Savage Dragon		
4 Dragon	5.00	25.00
5	3.50	3.50
6-8	2.00	2.00
V 2,1-3	1.50	1.50

MEPHISTO VERSUS

Mervel

1	2.00	3.00
2-4	1.75	2.00

METAL MEN

DC Comics

1	225.00	250.00
2	80.00	100.00
3-5	50.00	60.00
6-10	20.00	40.00
11-20	20.00	30.00
21-26	10.00	18.00
27	25.00	45.00
28-30	10.00	17.00
31-41	10.00	15.00
42-56	3.00	7.50
Limited Series		
1	2.50	2.50

METAMORPHO

DC Comics

1	65.00	70.00
2-3	20.00	35.00
4-8	10.00	20.00
7-9	18.00	23.00
10	10.00	22.00
11-12	12.50	16.00

13-17	10.00	12.50
Limited Series		
1-3	1.50	1.50

MICHAELANGELO

Mirage

1	6.00	11.00
1 2nd print	2.50	2.50

MIDNIGHT SONS

Unlimited

Mervel

1-3	3.95	3.95
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MIGHTY COMICS

Archie

40	12.50	12.50
41-50	10.00	10.00

MIGHTY CRUSADERS

Archie

1	27.00	27.00
2	15.00	15.00
3,5-7	12.50	12.50
4	17.50	17.50

MIGHTY MANGOR

Malibu

1-4	1.95	1.95
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MISTER MIRACLE

DC Comics

1 Kirby	15.00	15.00
2-3	8.00	10.00
4-9	7.50	7.50
10-18	5.00	5.00
19-25	3.00	4.00
Special 1	1.75	1.75
2nd Series		
1-28	1.00	1.00
1st New Mister Miracle, 22		



MISTER MONSTER

Eclipse

1	5.00	8.00
2	3.00	5.00
3-10	2.00	3.00

MOON KNIGHT

Mervel

1	3.00	5.00
2-38	1.50	1.50

MOONSHADOW

Epic/Mervel

1	3.50	8.00
2-5	2.00	5.00
6-12	2.00	4.00

MORBIUS THE LIVING VAMPIRE

Mervel

1	3.00	4.25
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2-4	2.50	4.00
5-8	1.75	2.50
9-15	1.75	1.75

MOTORMOUTH

Mervel

1	1.75	1.75
2	1.50	1.50
3-8	1.35	1.35

MS. MARVEL

Mervel

1	3.00	4.00
2	3.00	3.00
3-10	2.50	3.00
11-23	1.50	2.00

MY GREATEST ADVENTURE

DC Comics

1	575.00	575.00
2	250.00	250.00
3-5	175.00	175.00
6-10	125.00	125.00
11-15,19	85.00	85.00
16-18	100.00	100.00
20-21,28	100.00	100.00
22-27	55.00	55.00
29-30	50.00	50.00
31-40	40.00	40.00
41-50	27.00	27.00
51-57,59	25.00	25.00
58,60-61	30.00	30.00
62-79	15.00	15.00
80	225.00	225.00
1st App. of Doom Patrol		
81-85	85.00	85.00

MYSTERY IN SPACE

DC Comics

53	875.00	875.00
Adam Strange begins		
54	250.00	250.00
55	150.00	150.00
56-60	100.00	100.00
61-71	70.00	70.00
72-74	50.00	50.00
75 JLA App.	130.00	130.00
76-80	45.00	45.00
81-86	25.00	25.00
87	85.00	120.00
88-90	45.00	45.00
91-103	12.50	12.50
Space Ranger, 92		
104-110	5.00	5.00
111-117	2.00	2.00

NAM, THE

Mervel

1	3.00	5.00
1 2nd print	1.00	1.00
2	2.00	3.00
3-7	1.50	2.25
8-74	1.00	1.50
52-53 2nd print	1.00	1.25
75	1.00	2.25
78-84	1.00	1.75

NAMOR

THE SUB-MARINER

Mervel

1	5.00	10.00
2-5	2.00	2.00
6-11	1.50	2.00
12	2.00	2.00
13-22	1.00	2.00
23-25	1.50	2.00
26 Jae Lee	10.00	18.00

PREZ #1

Publisher: DC
Issue No.: #1
Writer: Joe Simon
Artist: Jerry Gradenetti
Inker: Jerry Gradenetti
Cover Price: \$2.00
Current Low Price: \$1.00
Current High Price: \$3.00

Overview: First teen president runs country in a groovy, early '70s kind of way.



HERO RATING:



H.I. PICK

Due to his recent appearance in Sandman, fans may search out this title, but the series isn't really meaningful unless you lived in the time, and even then, it's hit-or-miss. Appeal for this title is purely nostalgic.

DEALER PICK

"Another low volume book DC completists will figure out and buy...in five years, all those weird DC titles of the 1970s will be at least \$10...Are you kidding? A teen-age president? It could happen. I think Dan Quayle would become president first, maybe not."

READER WORST STORY TITLES

"Aw, Man! Not Him Again!"
"If I Have To Hit You One
More Time..."
from Tim Hall
Mt. Dora, FL

"A Is For Alabama, B Is For
Bomb"
"Toasters Of War"
from Manuel Torres
Lakewood, NJ

"Don't Point That At Me,
Mister!"
"Why Are We Fighting It
You've Died Twice?"
from Josh Eriksen
Wearen, NH

"If You Don't Like
It...Tough!"
from Luis Tur
Hoboken, NJ

"Revenge Of The Sticky
Fingered Nephew"
"Attack Of The People Who
Wrap Birthday Presents
With So Much Tape That
They Can't Be Opened"
and, in case they decide to
kill Superman again, "This
Milk Tastes Funny"
from Gordon
Thomaschewsky, the per-
son with the longest last
name we've ever printed.

"Invasion of the Killer Crabs
From Uranus"
from Frank Lloyd Jr.
Richwood, WV
Believe us, if you ever have
such an invasion, you'll
have to be completely
shaven in order to get rid of
them.

Send in some more story
titles to:

Worst Story Titles
1920 Highland Ave.,
Suite 267
Lombard, IL 60148

27-28	4.00	5.00
29-30	2.00	8.00
31-36,38-40	1.50	2.00
37	2.00	5.00
38-44	1.25	1.25
Annual 1	2.00	2.00
Annual 2	2.50	2.50

NEW COOS

OC Comics		
1	20.00	25.00
1st App New Gods, Kirby		
2	14.00	14.00
3	12.00	12.00
4-9	9.00	9.00
10-11	7.00	7.00
12-19	1.00	1.00
2nd series		
1	2.00	2.00
2-28	1.50	1.50
Reprint series 1-6	2.00	2.00
New story by Kirby, 6		



NEW MUTANTS

Marvel		
1	5.00	7.00
2-3	3.00	4.00
4-20	2.00	3.00
1st App. New Warlock		
21 Double size	4.50	6.00
22-51	2.00	2.50
52-58	1.50	3.00
59	4.00	5.00
60-62	1.00	3.00
63 X-Men	3.00	4.00
64-72	1.50	2.00
73	1.50	2.50
74	1.50	2.00
75-80	1.50	3.00
81	1.00	1.50
82-84	1.50	3.00
85	1.50	4.00
86 Liefeld	10.00	15.00
McFarlane cover		
87 1st Cable	40.00	80.00
87 2nd print	2.00	2.00
88	15.00	28.00
89	13.00	20.00
90	10.00	14.00
91	10.00	13.00
92	4.00	10.00
93	12.00	17.00
94-95	9.00	15.00
95 2nd print	3.00	4.00
96	8.00	13.00
97	8.00	12.00
98	9.00	22.00
1st App Deadpool, Domino, & Gideon		
99-100	7.00	10.00
1st App. Feral		
100 2nd print	2.00	8.00
100 3rd print	2.00	3.50
Annual 1	4.00	4.00
Annual 2,4	3.00	3.00

Annual 3	2.00	2.00
Annual 5	5.00	18.00
Annual 6	2.00	5.00
Annual 7	8.00	8.00
Special 1	5.00	5.00
Summer Spec. 1	3.00	3.00

NEW TEEN TITANS

DC Comics		
1	7.00	10.00
Perez cover & art		
2	12.00	20.00
1st App. Deathstroke		
3-9	3.00	3.00
10	6.00	8.00
11-20	2.00	2.00
21-30	1.50	1.50
1st App Vigilante		
31-33	1.00	1.00
34	4.00	4.00
35-40	1.00	1.00
Last Dick Grayson as Robin		
Annual 1	1.50	1.50
Annual 2	1.75	1.75
2nd series		
1	3.00	3.00
2-3	2.50	2.50
4-9	2.00	2.00
10	2.00	6.00
11-19	1.50	1.50
20	2.00	2.00
21-49	1.50	2.00
Annual 1-4	2.00	2.00

NEW TITANS

DC Comics		
50 Perez	4.00	4.00
51-59	2.00	2.00
60	4.00	6.00
61	3.00	3.00
62-65	4.00	4.00
66-79	3.00	3.00
80-89	2.00	2.00
100	3.50	3.50
101-102	1.75	1.75
Annual 5-8	3.00	3.00

NEW WARRIORS

Marvel		
1	15.00	17.00
1 2nd print	3.00	3.00
2	10.00	12.00
3	7.00	8.00
4-5	6.00	8.00
6-7	4.00	8.00
8-9	8.00	8.00
10	3.00	4.00
11-14	2.50	4.00
15-17	1.50	4.00
18-24	1.50	2.00
25	2.50	2.50
26-35	1.50	2.00
36-40	1.25	1.25
40 Gold foil	2.25	2.25
Annual 1	4.00	4.00
Annual 2-3	2.50	2.50

NEXUS

Capital		
1	25.00	50.00
2	10.00	40.00
3	8.00	25.00
Magazine size, B&W		

NEXUS

Capital/First		
1	2.00	6.00
2	2.00	4.00
3-5	2.00	2.00
6-73	1.50	2.00

NEXUS JUSTICE

Dark Horse		
1-3	2.95	2.95
Steve Rude art		

NEXUS THE LIBERATOR

Dark Horse		
1-4	2.50	3.00

NEXUS

Dark Horse		
TPB BOOK 1	14.95	14.95
TPB BOOK 2	14.95	14.95

NICK FURY VS. SHIELD

Marvel		
1	3.00	7.00
2	3.00	8.00
3-6	3.75	8.00

NICK FURY, AGENT OF SHIELD

Marvel		
1 Steranko	30.00	35.00
2-4	18.00	20.00
5	23.00	24.00
6-7	10.50	11.00
8-11	5.75	8.00
12	7.50	8.00
13	5.50	6.00
14	2.00	3.50
15	18.00	20.00
2nd series		
1-2	1.50	2.00
3-28	1.00	1.50
27-29	1.50	2.00
30-31	1.00	1.50
32-42	1.50	1.75

NIGHT THRASHER

Marvel		
1-3	1.75	2.00

NIGHT THRASHER: FOUR CONTROL

Marvel		
1	2.00	2.75
2-4	1.75	2.00

NIGHTCRAWLER

Marvel		
1	2.50	4.00
2-4	2.00	4.00

NICHTSTALKERS

Marvel		
1	3.00	3.50
2-7	2.00	2.75
8-13	1.75	1.75

NOMAD

Marvel		
1	3.00	4.00
2-5	1.75	2.00
8-18	1.50	1.75
Limited Series		
1	2.00	2.50
2-4	1.75	2.00

NOMAN

Tower Comics		
1	30.00	34.00
2	20.00	22.00

NOT BRAND ECHH

Marvel		
1	19.00	24.00
2-8	12.00	15.00
9-13	14.00	16.00

NOVA

Marvel		
1	6.50	10.00
2-11	3.00	4.00
12	4.00	4.50
13-25	1.50	2.00

OFFICIAL HANDBOOK OF THE MARVEL UNIVERSE

1	5.50	6.00
2	4.75	5.00
3-5	3.75	4.00
6-9	2.75	3.00
10-15	2.00	2.50
2nd series		
1	3.50	4.00
2-5	2.50	3.00
6-10	2.00	2.50
11-20	1.75	2.00
3rd series		
1-8	1.00	1.50

OMAC DC Comics

1	4.50	5.00
2-6	2.50	3.00

OMEGA MEN

1	1.50	1.75
2	0.50	1.00
3 1st App. Lobo	5.00	16.00
5 Lobo	5.00	6.50
6-8	0.50	1.00
9 Lobo	4.00	5.00
10	7.00	10.00
11-16	0.50	1.00
19 Lobo	1.00	1.50
20 Lobo	6.00	9.00
21-36,36	0.50	1.00
37 Lobo	2.50	3.00
Annual 1	1.00	1.50
Annual 2	1.00	1.50

OUTSIDERS, THE DC Comics

1-26	1.00	1.50
Annual 1	2.00	2.00

PACIFIC PRESENTS

1 Rocketeer	7.50	12.00
2	3.00	5.00
3-4	2.50	2.50

PENORAGON

1	1.50	1.50
2-13	1.25	1.25

PHANTOM STRANGER

1	40.00	50.00
2-3	15.00	15.00
4	16.00	16.00
5-7	10.00	10.00
6-14	7.00	7.00
15-19	5.00	5.00
20-41	3.00	3.00
Limited Series		
1-4	1.25	1.25

PHOENIX

1	6.00	10.00
One shot story on Phoenix		

PITT

1 Dale Keown	5.00	10.00
2	1.95	4.00

PLASTIC MAN

1	42.00	42.00
2-5	20.00	20.00
6-10	10.00	10.00
11-20	2.50	2.50

PLOPI

1-20	4.00	4.00
21-22,24	4.50	4.50



23 1.75 1.75

POWER MAN

17	12.00	12.00
16-20	7.50	7.50
21-31	5.00	5.00
32-50	3.50	3.50
51-58	1.75	1.75
57 X-Men	6.00	6.00
58-60	1.75	1.75
61-65,67	1.25	1.25
66 Sabretooth	16.00	32.00

POWER MAN AND IRON FIST

66-77	1.25	1.25
76 Sabretooth	12.50	25.00
79-83	1.25	1.25
84 Sabretooth	11.00	15.00
85-124	1.25	1.25
125	2.50	2.50
Annual 1	4.50	4.50

POWER PACK

1	2.25	2.25
2-16	1.00	1.00
19-27	7.50	7.50
20-26	1.00	1.00
29	2.50	2.50
26,30-45	1.00	1.00
46	2.50	2.50
47-62	1.00	1.00
Holiday Special	12.25	2.25

PREATOR

1	17.00	28.00
1 2nd print	7.50	7.50
1 3rd print	4.00	4.00
2	6.00	15.00
2 2nd print	3.00	3.00
3	6.00	9.00
4	5.00	7.50

PREATOR BLOODY SANDS OF TIME

1-2	3.00	4.00
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PREATOR VS. MAGNUS

1	1.75	9.00
1 Platinum	35.00	66.00
2	3.00	5.00

PREATOR: BIC GAME

1	3.00	4.50
2-4	2.75	3.25

PREATOR: RAGE WAR

1-3	2.50	2.50
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PRIME

1	2.25	3.50
1 Hologram ed.	50.00	100.00
2	2.00	4.00
3	2.00	3.00
4	1.95	1.95

PRIMER

1	4.50	4.50
2	40.00	100.00
Grendel		
4	5.00	8.50
3,6	4.00	4.00
5 Sam Keith art.	10.00	30.00
1st App. of the Maxx		

PROTOTYPE

1-2	1.95	1.95
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PSYCHO-NAUTS

1	4.95	4.95
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PUMPKINHEAD

1	2.50	2.50
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PUNISHER

1	9.00	22.00
2	7.50	12.00
3,6	6.00	9.00

4-5	7.00	8.00
7	6.00	8.00
6	7.50	10.00
Portacio/Williams art		
9 Scarce	10.00	15.00
10 Daredevil	20.00	25.00
11	6.00	10.00
12-15	6.00	7.50
16-17	4.00	4.50
16-20	3.75	4.50
21-25	2.00	3.50
26-40	1.50	2.50
41-49	1.50	1.50
50	1.50	2.50
51-52	1.25	1.25
53	1.25	4.50
54-55	1.25	2.00
56	1.25	1.50
57	1.25	3.50
58	1.25	2.50
59	1.25	1.75
60-62	1.25	1.50
63-74	1.25	1.50
75	3.00	3.00
76-84	1.25	1.25
Annual 1	6.00	12.50
Annual 2	5.00	7.50
Annual 3-5	2.50	2.50
Annual 6	2.95	2.95
Limited Series		
1	30.00	55.00
2	15.00	26.00
3	10.00	16.00
4-5	10.00	12.50
Back to School 1	3.50	3.50
Bloodlines 1	6.25	6.25
G-Force 1	5.25	5.25
Movie Spec. 1	6.50	6.50
No Escape 1	6.00	6.00
Summer Spec. 1	3.50	3.50
Summer Spec. 2	3.00	3.00

SILVER SURFER ANNUAL #1

Publisher:	Marvel
Issue No.:	Annual #1
Writer:	Various
Artist:	Various
Inker:	Various
Cover Price:	\$1.75
Current Low Price:	\$7.50
Current High Price:	\$7.50

Overview: The Silver Surfer takes part in the Evolutionary War. Ron Lim does his first art on the Surfer.

HERO TIP:



HERO RATING:



H.I. PICK

The Evolutionary War was not the reason to pick this book up in the first place. The reason was because of Ron Lim doing a great job on the Surfer Dude. And it is his first time doing him so fans are on the lookout for this book.

DEALER PICK

"For the first time, the Surfer actually looked silver. This alone (and I do mean alone) makes this book worth looking for...Overall a good story, but is caught up in the Evolutionary War. The Surfer once again is shown as Stan Lee always showed him, the most noble of beings."

HERO PRICE GUIDE

HERO CONTEST #177



WIN STAR TREK: THE NEXT GENERATION #1

ATTENTION TREKKERS:
Here's your chance to win a comic that's right up your alley. To get this logical addition to your collection, you have three options:

1. Orbit the sun really fast to go back in time to 1987 and pick one up off the rack.
2. Get a hold of your friend's copy and beam it to your house, then duplicate the beam to send it back to his/her house.
3. Make up lyrics to the old *Star Trek* theme song and send it in to HERO.

How's that for a contest cooler than Tribbles?



The Prize 1 5.00 5.00

PUNISHER 2099

Marvel

1	1.50	6.00
2	1.00	1.75
3-9	1.25	1.50

PUNISHER ARMORY

Marvel

1	5.50	7.50
2	2.00	6.00
3	2.00	5.00
4	2.00	3.00

PUNISHER: P.O.V.

Marvel

1-2	Wrightson	5.00	5.00
3-4		4.00	5.00

PUNISHER WAR JOURNAL

Marvel

1	Jim Lee	10.00	17.00
2		9.00	14.00
3-4,7		7.00	10.00
5		7.50	10.00
6	Wolverine	15.00	21.00
8-10		4.00	7.50
11		4.50	4.50
12		4.50	7.00
13		3.50	4.50
14-16		3.00	3.00
17-19		4.50	4.50
20-22		3.00	3.00
23-28		2.00	2.00
29-30		1.50	3.50
31-49		2.00	2.00
50		3.00	3.00
51-55		2.00	2.00
56-59		1.75	1.75

PUNISHER: WAR ZONE

Marvel

1	2.50	5.00
2-15	2.50	3.00
61-21	1.75	1.75
Annual 1	2.95	2.95

QUASAR

Marvel

1	2.25	2.25
2-5	1.75	1.75
6 Venom cameo	2.25	2.25
7	2.75	2.75
8-15	1.25	1.25
16	1.50	1.50
17	2.25	2.25
18-24	1.25	1.25
25	1.50	1.50
26	2.25	2.25
27-48,51-52	1.25	1.25
50	2.95	2.95

RAGMAN

DC Comics

1	3.25	6.00
2-5	1.50	3.00
Limited Series		
1	3.25	3.25
2-5	1.75	1.75
6-8	1.50	1.50

RAGMAN: CRY OF THE DEAD

DC Comics

1-3	1.75	1.75
-----	------	------

RAI

Valiant

0	15.00	27.00
1	18.00	30.00
2	10.00	30.00

3	25.00	80.00
4	25.00	50.00
5	6.00	25.00
6	4.00	8.00
7	5.50	8.00
8	5.00	11.00

RAI & THE FUTURE FORCE

Valiant

9	2.00	3.00
9 Gold	35.00	40.00
10	1.75	3.00
11	2.25	3.00
12	2.25	2.25

RAPHAEL

Mirage

1	9.00	10.00
1 2nd print	3.50	3.50

RAVAGE 2099

Marvel

1	1.50	4.00
2-8	1.00	1.25
9-12	1.25	1.25

RAY, THE

DC Comics

1	Joe Quesada art	5.00	7.50
2		2.00	5.00
3		2.00	4.00
4		2.00	3.50
5-6		2.00	3.00

RAY BRADBURY COMICS

Topps Comics

1-4	3.00	3.00
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RED WOLF

Marvel

1	4.50	4.50
2-9	2.25	2.25

REN & STIMPY

Marvel

1	Bagged	15.00	30.00
1	2nd print	2.00	3.00
1	3rd print	1.75	1.75
2		9.00	15.00
2	2nd print	1.75	1.75
3		6.00	10.00
4		4.00	7.00
5		2.00	4.00
6		2.00	3.00
7-12		1.75	2.00

RIP HUNTER TIME MASTER

DC Comics

1	300.00	300.00
2	150.00	150.00
3-5	85.00	85.00
6-7	65.00	65.00
8-15	40.00	40.00
16-20	35.00	35.00
21-29	25.00	25.00

ROBIN

DC Comics

1	6.00	7.00
1 2nd print	2.25	2.25
1 3rd print	1.25	1.25
2	2.75	2.75
2 2nd print	1.00	1.00
3	1.25	2.00
4-5	1.25	1.75
Annual 1	3.00	3.00

ROBIN 3000

DC Comics

1-2	8.00	8.00
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ROBIN II

DC Comics

1	1.50	1.50
2	1.50	1.50
3	1.50	1.50



4 1.50 1.50
Direct and Newsstand, Multiple
Covers for each

ROBIN III

DC Comics

1 Direct ed. 2.25 3.00
2-8 2.25 2.25
1-6 Newsstand 1.00 1.00

ROBOCOP

Marvel

1 4.00 7.50
2 2.50 5.50
3-6 2.50 3.00
7-10 2.00 2.25
11-20 1.75 2.00
21-23 1.50 1.75

ROBOCOP 2

Marvel

1 3.25 3.25
2-3 1.25 1.25

ROBOCOP

MORTAL COILS

Dark Horse

1 2.50 2.50

ROBOCOP VERSUS TERMINATOR

Dark Horse

1 2.50 4.00
1 Platinum 45.00 50.00
2 2.00 2.50
3-4 1.90 2.50

ROBOCOP: PRIME SUSPECT

Dark Horse

1-3 3.25 3.25

ROBOTECH MASTERS

Comico

1 2.75 5.00
2-23 1.75 2.50

ROBOTECH: THE MACROSS SAGA

Comico

2 2.75 6.00
3-10 1.75 4.00
11-20 1.75 3.00
21-36 1.75 3.00

ROBOTECH: THE NEW GENERATION

Comico

1 2.75 5.00
2-10 2.25 3.50
11-25 2.25 3.00

ROCKETEER ADVENTURE MAGAZINE

Comico

1 6.00 10.00
2 3.50 10.00

ROM

Marvel

1 2.00 2.50
2-5 1.00 1.20
6-18 0.50 1.00
17-18 2.00 2.50
19-24 0.50 1.00
25 1.00 1.25
26-75 0.50 1.00
Annual 1-4 0.50 1.00

RONIN

DC Comics

1 3.75 4.00
2-5 2.75 3.00
8 5.75 6.00

BABYTOOTH

Marvel

1 3.00 4.00
2 2.95 2.95

SACHS AND VIOLENS

Epic/Marvel

1 2.75 2.75

SAINT SINNER

Marvel/Razorline

1-2 2.50 2.50

BANOMAN

DC Comics

1 Jack Kirby 8.00 15.00
2-6 4.00 5.00
2nd series
1 40.00 52.00
2 25.00 38.00
3 20.00 31.00
4-5 19.00 25.00
6 15.00 15.00
7 10.00 15.00
8 40.00 150.00

Limited Edition
8 1st App. Death 20.00 40.00
9-10 9.00 14.00
11-13 9.00 10.00
14 10.00 11.00
15 5.00 10.00
16-19 5.00 9.00
20 5.00 6.00
21 4.50 9.00
22-23 4.50 8.00
24-26 4.50 7.00
27 4.50 6.00
28-30 3.00 6.00
31-32 2.00 6.00
33 2.00 5.00
34-35 2.00 4.00
36 2.50 5.00
37 2.00 4.00
38-40 2.00 3.00
41 2.00 4.00
42-46 2.00 2.50
47 2.00 3.00
48-49, 51-54 2.00 2.00
50 2.00 5.00
50 Black Cover 25.00 25.00

SANAMON MYSTERY THEATRE

DC Comics

1-8 1.95 1.95

SATAN'S SIX

Topps

1-3 2.95 2.95

SAVAGE ORACON

Image

1 6.00 10.00

2 3.00 6.00
3 2.00 5.00
2nd Series
1, 3-4 1.95 1.95
2 2.95 2.95

SAVAGE ORACON VS. THE SAVAGE MEGATON MAN

Image

1 1.95 2.00
1 Gold 20.00 60.00

SAVAGE SHE-HULK

Marvel

1 4.75 5.50
2-10 2.00 2.00
11-25 1.50 2.00

SAVAGE SWORD OF CONAN

Marvel

1 50.00 50.00
2 25.00 30.00
3 6.00 13.00
4 10.00 12.00
5-10 8.00 10.00
11-50 5.00 7.00
51-100 3.75 4.00
101, 109-178 2.75 3.00
102-103 3.00 15.00
177-211 2.00 2.25

SAVAGE TALES

Marvel

1 BW Smith 60.00 80.00
2 30.00 34.00
3 15.00 20.00
4-5 10.00 14.00
6 3.00 5.00

7 4.00 4.50
8 3.50 4.00
9, 11 2.50 3.00
10 3.50 4.00
2nd Series
1 8.00 8.00
2-6 7.00 7.00

SCAVANGERS

Triumphant

1-2 2.50 2.50

SEA OEVILS

DC Comics

1 275.00 275.00
2 125.00 125.00
3-5 75.00 75.00
6-10 40.00 40.00
11-12 25.00 25.00
13 32.00 32.00
14-20 25.00 25.00
21-35 21.00 21.00

SECONO LIFE OF OR. MIRAGE

Valliant

1-2 2.50 2.50

SECRET DEFENDERS

Marvel

1 2.75 3.00
2-9 1.75 1.75

SECRET CITY SAGA

Topps

0 2.95 2.95
0 Gold ed. 25.00 75.00

STAR TREK NEXT GENERATION #1

Publisher: DC
Issue No.: #1
Writer: Michael Carlin
Artist: Pablo Marcos
Inker: Garzon/Starr
Cover Price: \$1.50
Current Low Price: \$5.00
Current High Price: \$15.00



Overview: Paramount's
then new show gets its
own 6-issue mini-series
to see if it merits a regu-
lar monthly series.

HERO RATING:

★★★★★

H.J. PICK

ST:TNG is one of the hottest shows on tv, and
this is the last season before making the fea-
ture films. If there is one lesson to be learned
from time, it's that Trekkers are fanatical col-
lectors, and will pay any price for Trek items.

DEALER PICK

"We just can't keep them in stock! Continued popularity of
ST properties keeps this book moving. Watch what it does
when the ST:TNG movie comes out...Smart Idea those DC
people had. Wish I could sell one to every Trekkie...This
book moves itself so quickly off the wall. This being final
TV season will make people search for it."

HERO PRICE GUIDE

HERO CONTEST #178



WIN STAR WARS #1

Star Wars is one of the all-time greatest movies there is. So why hasn't anyone come up for a name for the league of fans out there who are in love with this genre? Fans of *Star Trek* are Trekkers, people who are nuts about *Dr. Who* are Whovians, so what do you call *Star Wars* fans? Write and tell us to win, plus answer these questions.

1. What ship is Luke playing with in *Star Wars* while C-3PO is taking his bath?
2. Where did Han run into a bounty hunter that made him want to leave in the beginning of Empire?
3. Who is the other X-wing pilot besides Luke to make it in all 3 movies?
4. Which bounty hunter is killed at Cloud City in *Empire Strikes Back* (this one's a toughie).

SECRET ORIGINS

DC Comics

1	3.50	3.50
2	3.00	3.00
3-5	2.50	2.50
6	4.25	4.25
7	2.00	2.00

2nd series

1	4.00	10.00
2-4	4.50	4.50
5-7	3.25	3.25
8-10	2.00	2.00
11-12	1.75	2.00
13	4.25	4.25
14-30	1.75	2.00
31-38	1.50	1.50
39-50	4.25	4.25
40-49	1.50	2.00

One shot, 1961

1	200.00	200.00
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SECRET SIX

DC Comics

1	00.00	40.00
2-7	15.00	15.00

SECRET SOCIETY OF SUPER VILLAINS

DC Comics

1	2.00	4.50
2-3.5	1.50	4.50
4	1.50	3.50
6-8	1.00	3.00

SECRET WARS II

Mars

1-9	1.00	1.00
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SECRET WEAPONS

Vallant

1-4	2.25	2.25
-----	------	------

SENSATIONAL SHE-HULK

Mars

1 Byrne	3.25	10.00
2-8	2.25	6.00
9-30	2.00	4.00
31-49	1.50	1.50
50	3.00	3.00

SGT. FURY & HIS HOWLING COMMANDOS

Mars

1	400.00	500.00
2	175.00	175.00
3-5	90.00	90.00
6-10	65.00	65.00
11-12	32.00	32.00
13	100.00	100.00
Captain America		
14-20	32.00	32.00

21-30	21.00	21.00
31-50	12.50	12.50
51-60	11.00	11.00
61-80	10.00	10.00
81-100	9.00	9.00
101-120	6.00	6.00
121-130	5.00	5.00
131-150	3.25	3.25
151-167	2.75	2.75
Annual 1	60.00	60.00
Annual 2	25.00	25.00
Annual 3	16.00	16.00
Annual 4	10.00	10.00
Annual 5-7	5.00	5.00

SHADE, THE CHANGING MAN

DC Comics

1 Ditko	5.00	5.00
2-8	2.50	2.50
2nd series		
1	3.00	6.00
2-10	3.00	5.00
11-26	2.00	2.25
27-34	1.75	2.00
35-39	1.75	2.00
40-41	2.00	2.00

SHADOW, THE

Archia

1	25.00	25.00
2-8	15.00	15.00

Not based on pulp character

SHADOW, THE

DC Comics

1 Kaluta art	22.00	25.00
2	18.00	15.00
3	20.00	20.00
4,6	12.50	12.50
5,7-12	9.00	9.00

SHADOWHAWK

Image

1 Newsstand	4.00	15.00
1	13.00	25.00
Embossed with silver foil		
2	2.50	5.00
3	2.25	4.00
4	1.75	2.50
Volume 2		
1	4.00	6.00
2	2.00	3.00
2 Gold ed	25.00	40.00
2	75.00	90.00
Gold/Signed ed.		
3	2.95	2.95

SHADOWMAN

Valiant

1	24.00	35.00
2	12.00	20.00
3	13.00	20.00
4	3.50	7.00
5-7	5.00	7.00
8	8.00	17.00
1st App. Master Darque		
9	4.00	6.00
10	3.50	5.00
11	3.00	6.00
12	2.50	4.00
13-14	2.00	3.50
15	2.00	3.00
16	2.00	5.00
1st App. Dr. Mirage		
17-20	2.50	2.50

SHADOWRIOTERS

Mars

1-3	1.75	1.75
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SHAMAN'S TEARS

Image

1-2	2.50	3.00
-----	------	------

SHANNA THE SHE-DEVIL

Mars

1	5.00	5.00
2	4.00	4.00
3-5	2.00	2.00

SHAZAMI

DC Comics

1	2.00	5.00
2-35	1.00	1.00

SHOGUN WARRIORS

Mars

1	3.00	3.00
2-10	1.50	1.50
11-20	1.00	1.00

SHOWCASE

DC Comics

1	1400.00/1400.00
2	480.00 480.00
3	400.00 400.00
4	9000.00/10000.00
1st App. S.A. Flash	
5	Manhunters 550.00 550.00
6	1350.00/1350.00
1st App. Challengers of the Unknown	
7	700.00 700.00
8	Flash 3400.00/3400.00
9	1300.00/1300.00
10	950.00 950.00
11-12,15	550.00 550.00
1st App. Space Ranger, 15	
13-14	1500.00/1500.00
16	350.00 350.00
17	850.00 850.00
1st App. Adam Strange	
18-19	455.00 455.00
20	400.00 400.00
1st App. Rip Hunter	
21	150.00 150.00
22	2100.00/2500.00
1st App. Green Lantern	
23-24	700.00 700.00
25-26	120.00 120.00
27-30	350.00 350.00
1st App. Sea Devils, 27	
28-29	150.00 150.00
31-33	160.00 160.00
34	900.00/1000.00
1st App. Silver Age Atom	
35	450.00 450.00
36-37	320.00 320.00
1st App. Melai Men, 37	
38-40	180.00 180.00
41-42	60.00 60.00
43	280.00 280.00
Dr. No (James Bond)	
44	40.00 40.00
45	94.00 94.00
46-47	30.00 30.00
48-49,52	20.00 20.00
50-51	27.00 27.00
53-54G.I. Joe App.27.00	27.00
55	115.00 250.00
Dr. Fate and Hourman	
56	35.00 35.00
57-58	47.00 47.00
59	65.00 65.00
60	100.00 115.00
1st S.A. App. The Spectre	
61,64	54.00 54.00
62	43.00 43.00
63,65	20.00 20.00
66-72	9.00 9.00
73	54.00 54.00
The Creeper	
74	38.00 39.00
1st App. Anthro	
75	59.00 59.00
1st App. Hawk and Dove	
76	24.00 24.00
1st App. Batlash	
77	25.00 25.00
1st App. Angel and the Ape	
78	12.00 12.00

HERO PRICE GUIDE

HERO CONTEST #179



WIN SUPERMAN #423

Let's have some fun. Return with me now, to a happier time. A time when Superman died annually, and was resurrected in the very same issue. A time when there was Superboy, Krypto, the super-pet, and fun, fun, fun! Answer the following questions to win one of the best Superman stories ever written.

1. Besides Krypto, name three of the Super-pets.

2. Everyone knows about green kryptonite, of course. However, there were quite a few varieties of kryptonite in the old days. Name three different types of kryptonite and the effect they had on the Man of Steel.

3. Tell us why Lex Luthor hates Superboy/man.

107	3.00	4.00
108-110	3.00	3.50
111-115	2.50	3.00
116 Sabretooth	5.00	7.00
117	3.00	4.50
118	2.50	3.00
119	5.00	6.00
120-129	2.50	3.00
130	4.00	6.00
131	8.00	9.00
132	6.00	8.00
133	7.00	8.00
134	3.00	4.50
135-138	2.00	3.00
139	3.00	4.00
140	5.00	6.00
141-143	7.00	8.00
144-145	2.00	3.00
146	3.00	5.00
147 Hobgoblin	20.00	21.00
148-149	2.00	3.00
150-151	2.50	3.00
152	3.00	4.00
153-157	2.00	3.00
158	9.00	12.00
159	8.00	9.00
160	6.00	8.00
161	2.00	2.50
162-163	1.50	3.00
164	2.00	2.75
165	1.50	2.25
166-168	2.00	2.25
169-170	1.50	2.25
171-177	1.00	2.25
178-184	2.00	3.00
185-188	1.25	1.75
189 Hologram	9.00	10.00
189 2nd print	3.00	3.00
190-194	1.50	1.50
195	1.50	2.50
195-205	1.25	1.25
Annual 1	5.00	5.00
Annual 2	4.00	4.00
Annual 3-7	3.00	4.50
Annual 8	4.00	4.00
Annual 9	3.00	4.00
Annual 10	2.50	6.00
Annual 11	2.00	2.00
Annual 12	2.25	4.50
Annual 13	2.95	2.95

SPECTACULAR SPIDER-MAN MAGAZINE

1	50.00	55.00
2	30.00	60.00

SPECTRE OC Comics

1	50.00	58.00
2-5	30.00	35.00
6-8,10	10.00	15.00
9	15.00	18.00

2nd Series		
1	5.00	7.00
2-5	2.00	3.00
6-7,9-11	1.75	1.75
8	2.50	2.50

3rd Series		
1	3.00	5.00
Glow in the dark cover		
2-5	1.50	2.00

SPEED RACER Now Comics

1-38	1.00	1.75
Special 1	1.00	1.50

SPIROER-MAN Marvel

1 McFarlane	5.00	9.50
Silver, unbagged		
1	20.00	30.00
Silver, bagged		
1	3.50	7.00
Green, unbagged		
1	9.00	18.00

Green, bagged		
1	250.00	300.00
Platinum		
1	5.00	7.00
Newsstand, bagged		
1 Gold	4.00	7.00
2	3.95	6.00
3-5	4.00	5.00
6-7 Ghost Rider	5.00	7.00
8-10 Wolverine	3.00	7.00
11-12	3.00	5.00
13	5.00	8.00
14	5.00	6.00
15	2.50	5.00
16-17	2.50	3.00
18-19	2.25	4.00
20	2.25	3.00
21	2.00	4.00
22-25	2.00	2.50
26	2.00	5.00
27	2.00	2.00
28-31	1.00	2.00
32-33	2.00	2.25
34-36	2.00	2.00
73-40	1.75	1.75



SPIROER-MAN 2099 Marvel

1	2.00	6.00
2	2.00	7.00
3	1.25	4.00
4-5	1.25	2.00
8-9	1.25	1.50
10-13	1.25	1.25

SPIDER-MAN AND HIS AMAZING FRIENOS

1	2.50	5.50
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SPIROER-MAN VERSUS WOLVERINE

Marvel		
0	15.00	22.00
0 Reprint book	4.00	5.00

SPIROER-WOMAN Marvel

1	2.00	4.00
2-36	1.00	1.50
37-38	2.50	3.00
39-49	1.00	1.50
50	2.75	3.00
Limited Series		
1	1.75	1.75

SPIRIT, THE Kitchen Sink

1-87	2.00	2.00
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SPIRIT, THE Warren

1	5.00	12.00
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2-5	3.00	5.00
6-9,11-15	2.50	5.00
10	2.50	6.00

SPLITTING IMAGE Image

1 Don Simpson	1.75	2.00
2	2.00	2.00

S.T.A.R. CORPS DC Comics

1	1.50	1.50
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STAR TREK OC Comics

1	8.00	10.00
2-5	5.00	6.00
6-10	4.00	5.00
11-20	2.00	4.00
21-32	2.00	3.00
33	3.00	4.00
34-49	1.00	2.00
50	2.00	3.00
51	1.00	2.00
Annual 1-3	3.00	3.00
2nd series		
1	6.00	8.00
2-3	2.00	4.00
4-23	1.00	3.00
24	2.00	4.00
25-30	1.00	2.00
31-45	1.00	3.00
46-50	1.50	2.00
51-54	1.75	1.75

STAR TREK Gold Key

1	300.00	400.00
2	150.00	200.00
3-5	140.00	150.00
6-10	90.00	110.00
11-20	50.00	60.00
21-30	30.00	50.00
31-40	20.00	30.00
41-61	10.00	20.00

STAR TREK Marvel

1	4.00	5.00
2-18	2.00	4.00

STAR TREK: OEEP SPACE NINE

1 Direct	2.50	2.50
1 Newsstand	2.50	2.50

STAR TREK: THE NEXT GENERATION DC Comics

1	8.00	10.00
2-3	5.00	7.00
4-5	4.00	5.00
6-10	2.00	4.00
11-23,25-30	1.00	3.00
24	2.00	3.00
31-45	1.00	2.00
46-49,51-52	1.75	1.75
50	3.50	3.50
Annual 1	3.00	4.00
Annual 2	3.00	5.00
Limited Series		
1	5.00	15.00
2-8	5.00	7.00

STAR WARS Marvel

1	10.00	17.00
2-6	4.00	5.50
7-10	3.00	3.00
11-20	2.50	2.50
21-107	1.50	2.00
1 35 cents	275.00	345.00
Annual 1	2.00	2.00
Annual 2-3	1.50	1.50

STAR WARS: DARK EMPIRE

	Dark Horse	
1	20.00	30.00
2	18.00	25.00
3	8.00	12.00
1-3	2nd print	3.00 3.00
4	5.00	10.00
5-6	3.00	6.00
1-6	75.00	175.00
Gold embossed eel		

STAR WARS: RETURN OF THE JEDI

	Mervel	
1-4	1.50	1.50

STARSLAYER

	Pacific	
1	3.00	5.00
2	Rockleaser	7.50 15.00
3	Rockleaser	5.00 8.00
4	1.00	3.00
5	3.75	8.00
6-7	1.00	3.00
8-34	1.00	3.00

STATIC

	DC/Milestone	
1	Bagged	2.95 3.50
1	Platinum ad	25.00 50.00
2-5	1.50	1.50

STEEL HARBOR

	Dark Horse	
Week 1	Barb Wire	1.00 1.00
Week 2	1.00	1.00
The Machine		
Week 3	Wolf Gang	1.00 1.00
Week 4	1.00	1.00
Motorhead		

STORMWATCH

	Image	
0	2.50	2.50
1-3	2.00	3.00
1	Gold ad	40.00 50.00

STRANGE ADVENTURES

	DC Comics	
117	300.00	300.00
118-119	30.00	30.00
120	120.00	120.00
121-122	23.00	23.00
123-125	60.00	60.00
124-125	23.00	23.00
127-135	23.00	23.00
136-143	20.00	20.00
150	25.00	25.00
151-152	20.00	20.00
153	25.00	25.00
154-160	20.00	20.00
161-179	11.00	11.00
180	185.00	185.00
1st app. Animal Man		
181-183	7.50	7.50
184	95.00	95.00
185-189	7.50	7.50
190	125.00	125.00
191-194	4.50	4.50
195	75.00	75.00
196-200	4.50	4.50
201	36.00	36.00
202-204	4.50	4.50
205	38.00	38.00
206	31.00	31.00
207-210	21.00	21.00
211-216	16.00	16.00
217-221	4.50	4.50
222-231	9.00	9.00
232-244	2.25	2.25

STRANGE COMBAT TALES

	Mervel/Epic	
1	2.50	2.50

STRANGE TALES

	Mervel	
89	75.00	75.00
90-92	56.00	56.00
93-96	50.00	50.00
97	150.00	150.00
98-100	50.00	50.00
101	500.00	550.00
Human Torch		
102	200.00	200.00
103-105	150.00	150.00
107	120.00	120.00
108,108-109	100.00	100.00
110	575.00	750.00
1st App. Dr. Strange		
111	200.00	200.00
112-113	72.00	72.00
114	195.00	195.00
115	270.00	270.00
116	58.00	59.00
117-118,120	39.00	39.00
119	64.00	64.00
121,122	29.00	29.00
123	36.00	36.00
124-134	29.00	29.00
135	50.00	50.00
1st App. Nick Fury, Agent of SHIELD		
136-150	19.00	19.00
151	24.00	24.00
152-168	19.00	19.00
169-177	2.50	2.50
178	17.00	17.00
Warlock		
179-181	8.00	8.00
Annual 1	250.00	250.00
Annual 2	275.00	275.00



STRANGERS, THE

	Melibu/Ultreaverse	
1	3.00	5.00
2-3	1.95	1.95

STREETFIGHTER

	Melbu	
1	2.25	2.25

STREETS

	DC Comics	
1-2	4.95	4.95

SUB-MARINER

	Marvel	
1	125.00	125.00
2	40.00	40.00
3-10	20.00	20.00
11-13,15	14.00	14.00
14	29.00	29.00
16-20	9.00	9.00
21-33	8.00	8.00
34-35	12.00	18.00
Silver Surfer and Hulk		
36-40	8.00	8.00
41-72	4.00	4.00
Annual 1-2	5.00	5.00

SUGAR & SPIKE

	DC Comics	
1	600.00	600.00
2	300.00	300.00
3-5	270.00	270.00
6-10	150.00	150.00
11-20	130.00	130.00
21-40	70.00	70.00
41-60	40.00	40.00
61-80	25.00	25.00
81-98	19.00	19.00

SUPER HEROES

	Del Pub.	
1	17.00	18.00
2-4	8.00	10.00

SUPER HEROES VERSUS SUPER-VILLAINS

	Archie	
1	28.00	28.00

SUPER POWERS

	DC Comics	
1	1.50	1.50
2-5	1.00	1.00
2nd Series		
1	1.50	1.50
2-6	1.00	1.00
3rd Series		
1-4	1.00	1.00

SUPER SOLDIER

	Marvel	
1-8	1.75	1.75

SUPER-TEAM FAMILY

	DC Comics	
1	2.50	2.50
2-3	2.00	2.00
4-7	1.00	1.50
8-10	1.50	2.00
11-15	1.50	1.50

SUPER-VILLAIN TEAM-UP

	Mervel	
1	5.00	5.00
2-17	2.00	3.00

SUPERBOY

	DC Comics	
69-77,79	40.00	50.00
1st App. Bapa the Supermonkey, 78		
78-80	70.00	80.00
81-85	50.00	40.00
86	75.00	80.00
87-93	50.00	40.00
1st App. Mon-El, 89		
94-97,99	18.00	20.00
98	28.00	30.00
1st App. Ultra Boy		
100	120.00	130.00
Origin retold		
101-120	10.00	12.00
121-128	6.00	8.00
129-138	8.00	10.00
139-137	4.00	5.00
139-140	4.00	5.00
141-146	3.00	4.00
147	8.00	10.00
148-155	3.00	4.00
156,165	6.00	8.00
157-164	3.00	4.00

SUPERMAN #423

Publisher:	DC
Issue No.:	#423
Writer:	Alan Moore
Artist:	Curt Swan
Inker:	George Perez
Cover Price:	\$7.75
Current Low Price:	\$7.00
Current High Price:	\$8.00

Overview: Alan Moore writes the "last" Supes story in a 2-parter that guest-stars everyone in the Superman mythos.



HERO RATING:

★★★

H.I. PICK

After Byrne's revamping of this icon, very few of the older comics have been in demand. This is one book that all fans should and eventually will seek out. The story is outstanding, the art is fun, and it ties all the early threads together.

DEALER PICK

"Along with Action #583, this qualifies as the 2nd greatest Superman story ever told (after the latest Doomsday/Funeral/Reign). If the entire series were handled this well, the revamping wouldn't have been necessary...One of the best Superman stories ever written and criminally ignored by the populace."

HERO PRICE GUIDE

HERO ASHCAN PRICE GUIDE AVALON

sh	10.00	10.00
BEING AN ACCOUNT OF THE LIFE AND DEATH OF THE EMPEROR HELIOCABOLUS		
sh (2500)	8.00	25.00

BLACK WEB

#1 White sh (4300)	13.00	20.00
#1 Blue sh (500)	25.00	20.00
#1 Red sh (250)	20.00	30.00
#1 Gold sh (140)	30.00	50.00
#1 San Diego ed. sh (30.00)	30.00	40.00

BLOODSTRIKE

sh	15.00	15.00
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BRIGADE

#1	15.00	
15.00		

CYBERFORCE

#1 San Diego	40.00	40.00
#1 sh 3000	35.00	35.00
25.00 5000	25.00	25.00
35.00 1000	20.00	20.00
Raspberry		
#3 sh 1000 Orange	20.00	20.00
#3 sh 1000 Violet	20.00	20.00

DARKER IMAGE

#1	10.00	13.00
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DEATH BLOW / CYBERNARY

sh (5000)	10.00	18.00
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EVIL ERNIE

#1 sh (2500)	6.00	10.00
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FLAMING GARROT

#28 sh	8.00	12.00
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FEARLESS FURY

#1 sh (2500)	7.00	15.00
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166-173	3.00	4.00
174	6.00	6.00
175-176	3.00	4.00
177-187	2.00	3.00
186-195	1.50	2.00
197	5.00	6.00
Legion series starts		
198-199	2.00	2.00
200	4.50	5.00
Bouncing Boy and Duo Damsel get married		
201,204	2.00	2.00
202,205	2.50	2.50
203	3.00	3.00
206,207,209	2.00	2.00
208,210	2.50	2.50
211-220	1.60	2.00
221-249	1.20	1.50
250-258	1.00	1.00
Annual 1	70.00	75.00

SUPERMAN DC Comics

96-99	180.00	190.00
100	70.00	75.00
101-110	160.00	165.00
111-120	140.00	145.00
121-130	110.00	120.00
131-139	60.00	90.00
140	90.00	100.00
1st Blue Kryptonite		
141-145	55.00	60.00
146	60.00	100.00
147	70.00	60.00
1st App. Legion of Super Villains		
148	50.00	60.00
149	60.00	70.00
150-162	30.00	40.00
1st App. Flamebird & Nightwing		
158		
163-166	22.00	25.00
167	45.00	50.00
New origin of Brainiac		
166-180	22.00	25.00
181-182	14.00	16.00
183-187	16.00	18.00
184-186	14.00	16.00
186	14.00	16.00
193,197	16.00	18.00
194-196,198	14.00	16.00
199	130.00	150.00
1st Superman/Flash race		
200	14.00	16.00
201	8.00	11.00
202,207	12.00	14.00
203-206	9.00	11.00
208-211	9.00	11.00
212-217	12.00	14.00
213-216	9.00	11.00
218-221	8.00	11.00
222,227	12.00	14.00
223-226	9.00	11.00
228-231	9.00	11.00
232-239	12.00	14.00
233-238	11.00	16.00
240	5.00	6.00
Kalula art, 240		
241-244	5.00	7.00
245	6.00	14.00
246-248	4.00	5.00
249-254	6.00	10.00
250-251,253	4.00	7.00
252	7.00	12.00
255-264	2.00	2.00
266-269	1.50	1.50
300	5.00	6.00
301-309	1.50	1.50
400	3.00	3.00
401-422	1.50	1.50
423 Alan Moore	7.00	6.00
Perez linking		
Annual 1,2	70.00	60.00
Annual 3	60.00	70.00
Annual 4	45.00	50.00
1st Legion origin		
Annual 5	35.00	40.00
Annual 6	4.00	5.00



Annual 7-10	3.00	4.00
Annual 11-12	3.00	3.00
2nd series		
1	2.00	3.00
2-8,10	1.20	1.50
9	3.00	3.00
11-36	1.00	1.00
39-40	1.50	2.00
41	1.50	3.00
42-43	1.50	2.00
44	2.00	2.50
45-46	1.50	1.50
49	1.50	2.00
50	2.00	2.00
51-52	1.50	2.00
53	2.00	3.00
54-64	1.50	2.00
65	1.50	3.50
68	3.00	12.00
67-72	1.50	2.00
73	4.00	6.00
74	5.00	12.00
75 Newsstand	6.00	15.00
75 Bagdad	17.00	20.00
75 Platinum	200.00	300.00
75 2nd print	1.50	6.00
75 3rd & 4th p.	1.25	2.00
76 Funeral	2.00	4.00
77 Funeral	1.50	3.00
78-80	2.00	3.00
61	1.50	1.50
82 Newsstand	2.00	2.00
82 Direct	3.50	3.50
63	1.50	1.50
Annual 1-2	1.25	1.25
Annual 3	2.00	2.00
Annual 4-5	2.50	2.50
Death of Superman TPB	4.95	10.00
Death of Superman Platinum TPB	45.00	100.00
Superman: the Earth's Saviors	4.00	4.00
2nd Print	3.00	3.00
Legacy of Superman	2.50	3.00
Special 1	3.50	5.00
Simonson art		
Superman Gallery	3.00	3.00
Superman	4.95	4.95
Speeding Bullets		

SUPERMAN FAMILY

DC Comics		
184	2.00	2.00
165-176	1.50	1.50
177-181	1.00	1.00
162	2.00	2.00
183-193	1.00	1.00
194	2.00	2.00
165-222	1.00	1.00

SUPERMAN'S GIRLFRIEND, LOIS LANE DC Comics

1	675.00	675.00
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2	400.00	400.00
3	270.00	270.00
4-5	160.00	160.00
6-10	125.00	125.00
11-20	60.00	60.00
21-29	35.00	35.00
30-49	20.00	20.00
50	15.00	15.00
51-55	10.00	10.00
56	13.00	13.00
57-69	10.00	10.00
70	130.00	130.00
1st contemporary Catwoman		
71	65.00	85.00
72-73	8.00	6.00
74	16.00	16.00
75-76,78	6.00	6.00
77	9.00	9.00
79	5.00	5.00
80-85	4.00	4.00
86,85	6.00	6.00
87-94	4.00	4.00
96-111	4.00	4.00
112-123	3.00	3.00
124-137	2.50	2.50
Annual 1	50.00	50.00
Annual 2	40.00	40.00

SUPERMAN'S PAL, JIMMY OLSEN

DC Comics		
1	1130.00	1130.00
2	570.00	570.00
3	360.00	360.00
4-5	250.00	250.00
6-10	150.00	150.00
11-20	100.00	100.00
21-30	60.00	60.00
31-40	45.00	45.00
41-50	30.00	30.00
51-60	15.00	15.00
61-62	10.00	10.00
63	12.00	12.00
Legion of Super Villains App		
64-70	10.00	10.00
71	6.00	6.00
72-73,76	9.00	9.00
74-75	6.00	6.00
77-84,86	6.00	6.00
85	9.00	9.00
87 LSV App.	6.00	6.00
88 Star Boy	7.00	7.00
69-90	8.00	6.00
91-94	5.00	5.00
95,100 Giant size	11.00	11.00
96-99	5.00	5.00
100	6.00	6.00
101-103	3.00	3.00
105-132	3.00	3.00
133	5.00	10.00
Newsboy Legion by Kirby		
134	5.00	10.00
1st App. Darkside		
135	3.00	12.00
136-140	3.00	9.00
141-150	3.00	7.00
151-163	3.00	5.00

SUPERMAN: THE MAN OF STEEL DC Comics

1	3.00	5.00
1st App. Eradicator in human form		
2-16	2.00	2.50
17	4.00	6.00
1st App. Doomsday		
18	9.00	12.00
1st full App. Doomsday		
16 2nd Print	1.50	1.50
19	3.00	4.00
20-21	2.50	3.00
22-23	1.50	3.00
24-27	1.50	1.50
Annual 1	3.50	3.50

SUPERMAN: THE SECRET YEARS

	DC Comics	
1	2.00	2.00
2-4	1.00	1.00

SUPERMAN VS. SPOILERMAN

	DC/Marvel	
1	25.00	25.00

SUPERPATRIOT

	Image	
1-2	1.95	1.85

SUPREME

	Image	
1	2.00	5.00
1 Gold	85.00	75.00
2	1.50	2.00
3-5	1.95	1.95

SWAMP THING

	DC Comics	
1 Wrightson	45.00	45.00
2	25.00	25.00
3	15.00	15.00
4-8	10.00	10.00
7	12.50	12.50
8-10	10.00	10.00
11-24	3.00	3.00
2nd series		
1	2.50	2.50
2-15	1.00	1.00
16-19	2.00	2.00
20 Alan Moore	20.00	20.00
21	15.00	15.00
22-25	7.00	7.00
26-30	5.00	5.00
31-33	3.00	3.00
34	9.00	9.00
35-38	2.50	2.50
37	10.00	15.00

1st App. John Constantine	5.00	5.00
38-40	2.00	2.00
41-51	2.00	2.00
52	3.00	3.00
53	4.50	4.50
54-83,85-99	2.00	2.00
84	2.00	5.00
100	3.00	3.00
101-124	2.00	2.00
125	4.00	4.00
126-136	2.00	2.00
Annual 1,3	2.00	2.00
Annual 2,4-6	3.00	3.00
Love and	17.95	17.95
Death TPB		
Sage TPB	12.95	12.95

TALES FROM THE CRYPT

	Gladstone	
1	3.00	5.00
2	2.00	4.00
3-6	2.00	3.00

TALES OF ASCARO

	Marvel	
1 1968	22.00	24.00
1 1984	1.50	2.00

TALES OF SUSPENSE

	Marvel	
1	550.00	600.00
2-3	220.00	250.00
4	250.00	275.00
5-10	180.00	175.00
11-15	100.00	110.00
16	150.00	160.00
17-20	110.00	120.00
21-23,25	50.00	70.00
24	30.00	50.00
26-38	50.00	60.00
39	1750.00	2000.00
1st App. of Iron Man		
40	750.00	800.00

41	400.00	450.00
42-45	150.00	180.00
46-47	80.00	100.00
48	120.00	140.00
49	75.00	100.00
50-51	50.00	60.00
52	60.00	90.00
53-56	40.00	50.00
57	85.00	110.00
Captain America begins		
58-59	160.00	200.00
60	70.00	85.00
61-62	30.00	40.00
63	110.00	120.00
64	30.00	40.00
65-76	69.00	72.00
79-80	26.00	40.00
81-98	30.00	35.00
99	45.00	50.00

TALES OF THE LEGION OF SUPER-HEROES

	DC Comics	
314-354	1.00	1.50

TALES OF THE NEW TEEN TITANS

	OC Comics	
1-4	1.00	1.50

TALES OF THE TEEN TITANS

	OC Comics	
41	1.00	1.00
42-43	6.00	10.00
45-91	1.00	1.50

TALES OF THE TEENAGE MUTANT NINJA TURTLES

	Mirage	
1	4.00	5.00
2-7	2.00	3.00

TALES OF THE UNEXPECTED

	DC Comics	
1	500.00	540.00
2	250.00	275.00
3-5	150.00	180.00
6-10	120.00	130.00
11-24	70.00	80.00
25-30	50.00	60.00
31-39	40.00	50.00
40	400.00	425.00
41-42	130.00	150.00
43	250.00	260.00
44-46	90.00	100.00
47-50	65.00	80.00
51-60	50.00	60.00
61-67	42.00	50.00
68-82	20.00	25.00
83-104	10.00	12.00

TALES TO ASTONISH

	Marvel	
1	500.00	550.00
2	240.00	275.00
3-5	150.00	175.00
6-10	140.00	160.00
11-20	100.00	120.00
21-26	75.00	85.00
27	1375.00	1400.00
1st App. of Hank Pym		
26-34	75.00	85.00
35	800.00	900.00
1st App. Antman		
36	335.00	350.00
37-40	180.00	200.00
41-43	100.00	120.00
44	125.00	150.00
45-46	80.00	75.00
49	100.00	120.00
50-56	50.00	60.00
57	68.00	75.00
58	50.00	60.00



59 Hulk starts	90.00	100.00
60	100.00	120.00
61-69	37.50	40.00
70	40.00	65.00
Sub-Mariner begins		
71-61	28.00	30.00
82	32.00	42.00
83-91	28.00	30.00
92-93	32.00	36.00
94-99	28.00	30.00
100	35.00	40.00
Hulk vs Sub-Mariner		
101	55.00	60.00

TEAM AMERICA

	Marvel	
1	1.00	1.50
2-10	1.00	1.50
11 Ghost Rider	4.50	5.50
12	1.50	2.50

TEAM TITANS

	OC Comics	
1	2.00	2.50
Multiple covers		
2	1.50	2.50
3-9	1.50	2.00
10-13	1.75	1.75

TEAM YOUNGBLOOD

	Image	
1	1.95	1.95

TEENAGENTS

	Topps	
1	2.95	2.95

TEEN TITANS

	OC Comics	
1	130.00	140.00
2	58.00	65.00
3-5	30.00	34.00
6-10	22.00	25.00
11-19	17.00	20.00
20-22	19.00	21.00
23-30	9.00	11.00
31-43	6.00	8.00
44-45	3.00	5.00
46-49	8.00	10.00
50-51	7.00	9.00
52-53	4.00	6.00

TEENAGE MUTANT NINJA TURTLES

	Mirage	
1	175.00	255.00
1 2nd	30.00	35.00
1 3rd	10.00	15.00
1 4th	5.00	9.00
1 5th	1.50	3.50
2	55.00	74.00

TALES TO ASTONISH #35

Publisher:	Marvel
Issue No.:	#35
Writer:	Stan Lee
Artist:	Jack Kirby
Inker:	Unknown
Cover Price:	12¢
Current Low Price:	\$800.00
Current High Price:	\$900.00

Overview: Second appearance of the Ant Man is the first appearance of him in costume.



HERO RATING:



H.I. PICK

This is a classic example of the early Marvel characters who started in books that weren't their own. However, the Antster never got his own series, even after founding the Avengers, so first appearance is more desirable.

DEALER PICK

"Overpriced! Ant Man is a weak and unpopular character. Limited potential dependent on age and scarcity...Not one of Stan's more original concepts. Still, as part of the dawning of the Marvel universe, this is an important book...#35 and any others are very hard to come by in any condition."

HERO

PRICE GUIDE

GHOST OF A CHANCE

Warrior ed. 10.00, 10.00

HAROCASE

1st Heroes World ed. 12.00, 12.00

HEPCATS: SNOWBLINO

1st ed. 10.00, 10.00

NOMAGE SWIMSUIT SPECIAL

1st ed. 10.00, 10.00

MANTRA / FREEK

1st Diamond ed. 12.00, 12.00

MAXX

1st 9000 Blue 12.00, 12.00
 1st 1500 Red 25.00, 25.00
 1st 500 Yellow 50.00, 50.00
 1st 500 Black 75.00, 75.00
 1st 500 Blue 20.00, 20.00
 1st 500 Red 25.00, 25.00
 1st 150 Yellow 50.00, 50.00
 1st 50 Black 75.00, 75.00

MYSTERY INCORPORATED

1st 1500 7.00, 10.00

PHANTOM FORCE

1st 15.00, 15.00

PITT

1st 1500 25.00, 25.00
 1st 1500 Black 25.00, 25.00
 1st 1500 25.00, 25.00
 1st 1500 25.00, 25.00
 1st 1500 25.00, 25.00

PRIME

1st 1500 15.00, 15.00

RATMAN

1st 1500 10.00, 10.00



2 2nd	4.00	6.50
2 3rd	2.50	2.50
3	22.00	28.00
4	12.00	14.00
5,7	9.00	11.00
6	6.00	8.00
8	5.00	7.00
9-10	4.00	6.00
11-15	3.00	4.00
16-18	2.50	3.50
19-54	1.50	2.50
55-58	1.50	2.00

TEKWORLD

Epic/Marvel

1	2.00	3.00
2-4	1.00	2.00
5-14	1.75	1.75

TERMINATOR

Dark Horse

1	5.50	6.50
2-4	2.50	3.50

TERMINATOR

Now Comics

1	20.00	24.00
2	10.00	13.00
3-5	6.00	8.00
6-10	4.00	6.00
11,13-17	2.00	3.00
12	2.50	3.50

TERMINATOR: THE BURNING EARTH

Now Comics

1	3.50	4.50
2	2.50	3.50
3-5	2.50	4.00

TERMINATOR: THE ENEMY WITHIN

Dark Horse

1-4	2.00	3.00
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TERMINATOR: ONE SHOT

Dark Horse

0 Matt Wagner	5.50	7.00
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TERMINATOR: SECONDARY OBJECTIVES

Dark Horse

1	3.50	5.00
2-4	2.00	3.00

TERMINATOR 2: JUDGEMENT DAY

Marvel

Movie comic	2.00	3.00
Limited Series		
1	1.00	1.50
2-3	0.50	1.50

TERROR INC.

Marvel

1	2.50	3.50
2-10	1.00	2.00

THANOS QUEST

Marvel

1	14.00	18.00
1 2nd print	4.00	5.00
2	12.00	14.00
2 2nd print	4.00	6.00

THOR

Marvel

126	75.00	80.00
127-133	34.00	40.00
134	46.00	55.00
135-140	34.00	40.00
141-157	24.00	30.00
158	50.00	55.00
159-160	24.00	30.00

161-163	15.00	15.00
164	15.00	17.00
165	39.00	50.00
166	34.00	50.00
167	15.00	15.00
168-169	15.00	27.00
170-181	15.00	15.00
182-182	5.00	6.00
193	28.00	45.00

Silver Surfer		
194-200	5.00	5.00
201-250	2.00	3.00
251-299	2.00	2.50
300	2.00	4.00
301-336	1.50	1.50
337	5.00	7.00

Simonson starts:

1st Beta Ray Bill

338	3.00	4.00
339-340	1.50	2.00
341-373	1.00	2.00
374	5.00	7.00
375-399	1.00	2.00
400	2.50	3.00
401-410	1.00	1.50
411	3.00	13.00

1st App New Warriors

412 12.00 17.00

1st Full App. of New Warriors

413-428 1.00 1.50

429-430 1.50 3.00

431 1.50 1.50

432 2.00 3.00

433 2.00 3.50

434-449 1.50 2.00

450 3.00 3.00

451-458,460-467 1.25 1.25

459 1.25 5.00

Annual 5-8 5.00 5.00

Annual 9-12 3.00 3.00

Annual 13-17 2.50 2.50

Annual 18 2.95 2.95

Special 2 38.00 38.00

Special 3-4 7.00 7.00

THOR CORPS

Marvel

1	1.75	2.00
2	1.75	1.75

THUNDER AGENTS

Tower Comics

1	42.00	60.00
2	21.00	30.00
3-5	14.00	20.00
6-10	10.00	15.00
11-15	7.00	8.00
16-19	4.00	6.00
20	3.00	4.00

THUNDERSTRIKE

Marvel

1	2.95	2.95
2	1.25	1.25

TICK, THE

New England Comics

1	24.00	35.00
1-2 2nd print	3.00	3.00
1-4 3rd print	2.50	2.50
1 4th print	2.25	2.25
2	12.00	15.00
2,4 4th print	2.50	2.50
3-5	3.00	8.00
3-4 2nd print	2.50	2.50
3 4th print	2.75	2.75
5 2nd print	2.75	2.75
6-8	2.25	6.00
9-12	2.75	2.75
12 Gold	15.00	15.00

TIMBER WOLF

DC Comics

1-5	1.50	2.50
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TOMB OF ORAGULA

Marvel

1	45.00	45.00
2	24.00	26.00

3	14.00	14.00
4	14.00	14.00
5	14.00	14.00
6-10	10.00	10.00
11-20	8.00	8.00
21-40	6.00	6.00
41-49	4.00	4.00
50	7.00	7.00
51-60	4.00	4.00
61-70	3.00	3.00

TRANSFORMERS

Marvel

1	3.00	7.00
2-80	1.00	3.00

TRENGNER

Image

1-3	1.95	2.50
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TRIBE

Image

1	5.00	5.00
1 Ivory/Gold ed.	20.00	35.00

TUROK

DINOSAUR HUNTER

Vallant

1 Chrome Cover	3.50	4.50
1 Gold ed	60.00	130.00
2-6	2.50	2.50

TUROK

SON OF STONE

Gold Key

1	275.00	350.00
2	180.00	200.00
3	80.00	150.00
4	55.00	150.00
5	50.00	150.00
6-10	85.00	100.00
11-20	55.00	60.00
21-30	30.00	40.00
31-40	20.00	30.00
41-50	16.00	20.00
51-60	8.00	15.00
61-70	5.00	10.00
71-80	4.00	7.00
81-90	3.00	6.00
91-130	3.00	5.00
Gen 1	55.00	55.00

TURTLE SOUP

Mirage

1	3.50	3.50
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UNION

Image

1	2.50	2.50
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UNITY

Vallant

0 Blue	6.00	12.00
0 Red	75.00	130.00
0 Signed Ed.	39.00	39.00
1	6.00	15.00



1 Gold	65.00	110.00
1 Platinum	90.00	132.00

UNTAMEO

Epic/Marvel	
1-3	1.95 1.95

UNTOLD LEGEND OF THE BATMAN

DC Comics	
1	3.50 3.50
2-3	2.50 2.50

USAGI YUJIMBO

Fantagraphics	
1	3.00 5.00
2-9	2.00 4.00
10	3.50 3.50
11-28	2.00 3.00
29-37	2.25 2.50

VALOR

DC Comics	
1-13	1.25 1.25

VAMPIRE LESTAT

Innovation	
1	5.00 23.00
2	12.00 20.00
3-5	7.00 10.00
6-12	3.50 7.50

VAMPIRELLA

Harra	
1	10.00 20.00
1 2nd Print	2.50 2.50
2	5.00 10.00
3	2.50 7.00
Special 1	2.50 2.50

VAMPIRELLA

Warren	
1	115.00 150.00
2	45.00 45.00
3	140.00 140.00
4-7	30.00 30.00
8-9	28.00 28.00
10-15	20.00 20.00
16-25	12.00 12.00
26-40	6.50 6.50
41-50	4.00 5.00
51-99	3.00 4.00
100	4.00 10.00
101-113	3.00 2.00
Annual 1	69.00 69.00
Special 1	8.00 8.00

VAMPIRELLA: MORNING IN AMERICA

Dark Horse	
1-4	4.00 4.00

VANGUARD

Megaton	
1	3.50 3.50

VENOM: FUNERAL PYRE

Marvel	
1-2	2.95 4.00
3	2.95 2.95

VENOM: LETHAL PROTECTOR

Marvel	
1	2.25 7.00
2-3	3.00 4.00
4	2.00 3.00
5-8	3.00 3.00
1 Gold	50.00 70.00
1 Black	300.00 350.00

VERTIGO VISIONS

DC Comics	
1 The Geek	4.00 4.00
Mike Allred art	
1	3.50 3.50

Phantom Stranger

VIGILANTE

DC Comics	
1	3.00 3.00
2	2.00 4.00
3-4	2.00 3.75
5-50	1.50 2.00
Annual 1-2	2.00 2.00

VISIONS

Vision Pub.

1	60.00 80.00
Flaming Carrot in all	
2	26.00 36.00
3-4	10.00 14.00
5	7.00 9.00

VORTEX

Dark Horse

Week 1 Division 13	1.00
Week 2 Hero Zero	1.00
Week 3 King Tiger	1.00
Week 4 Motorhead	1.00

WARHEADS

Marvel	
1	1.50 3.00
2-14	1.50 1.75

WARLOCK

Marvel

1	35.00 40.00
2-3	14.00 20.00
4-8	9.00 20.00
9 Starlin	13.00 13.00
10	30.00 42.00
11	20.00 30.00
12-14	14.00 15.00
15	15.00 26.00

WARLOCK AND THE INFINITY WATCH

Marvel

1 Medina art	3.00 5.00
2	2.00 4.00
3	2.00 3.00
4-11	1.50 2.00
12-22	1.75 1.75

WARLOCK CHRONICLES

Marvel

1-5	2.00 2.00
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WARRIORS OF PLASM

Defiant

1-2	2.95 2.95
1 Translucent ed.	50.00 75.00

WATCHMEN

DC Comics

1 Alan Moors	4.00 5.00
2-12	2.50 3.50

WEB OF SPOILER-MAN

Marvel

1	15.00 30.00
2	3.00 8.00
3	5.00 7.50
4	3.00 6.00
5	4.00 7.00
6	3.00 4.00
7	4.00 8.00
8	4.00 7.00
9-13	3.50 7.00
14-28	3.00 5.00
29 Wolverine	12.00 20.00
30	10.00 16.00
31-32	6.50 8.00
33	4.00 5.00
34-35,37	1.00 4.00
36	4.00 6.00
38	5.00 6.00
39-43	1.00 4.00
44-46	1.00 3.00

47-50	4.00 5.00
48	12.00 16.00
49	1.50 3.00
51-55	3.00 4.00
56-58	1.00 3.00
59	6.00 11.00
60-61	1.50 5.00
62-65	1.50 3.00
66-69	1.50 4.00
70	1.50 5.00
71-83	1.50 2.50
84-89	1.50 3.00
90	3.00 8.00
91-92,94	1.50 1.75
93	1.50 2.50
95 Venom	1.50 4.00
96-99	1.50 1.75
100 Holo-grafx	2.00 3.50
101-106	1.25 1.25
106 Dintbag Special	2.95 2.95
Annual 1	5.00 6.00
Annual 2	6.00 7.50
Annual 3	4.00 4.50
Annual 4	4.00 5.00
Annual 5	2.00 4.00
Annual 6	4.00 4.50
Annual 7-8	2.00 3.00
Annual 9	3.00 3.00

WEREWOLF BY NIGHT

Marvel

1	25.00 34.00
2	8.00 10.00
3-4	10.00 12.00
5-20	8.00 10.00
21-31	5.00 7.00
32	10.00 12.00
1st App. Moon Knight	
33	10.00 12.00
34-38	2.00 3.00
37	7.00 12.00

38-43	2.00 3.00
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WHAT IF...?

Marvel	
1	14.00 17.00
2	7.00 10.00
3-5	5.00 7.00
6-16	3.50 6.00
17	7.00 9.00
18-26	3.50 5.00
27-28	10.00 12.00
29-30	3.00 5.00
31	12.00 15.00
32-47	2.00 2.50
2nd series	
1	5.00 6.00
2-5	3.00 4.00
6	4.00 5.00
7	5.00 7.00
6-15	2.00 3.00
16	4.00 5.00
17-50	1.50 2.00
51-54	1.25 1.25

WILCOAT.S.S. COVERT ACTION TEAMS

Image

1 Jim Lee	3.00 7.50
1 Gold	60.00 80.00
1 Gold signed	85.00 150.00
2	7.00 12.00
3	1.75 4.00
4	2.00 3.00
4 with card	15.00 15.00

WILCOAT.S.S. TRILOGY

Image

1	2.50 2.50
2	1.95 1.95

TERMINATOR

#1

Publisher:	Now
Issue No.:	#1
Writer:	Fred Schiller
Artist:	Tony Akins
Inker:	Jim Brozman
Cover Price:	\$1.75
Current Low Price:	\$20.00
Current High Price:	\$24.00

Overview: It's after the first Terminator film, set in the future with the focus on John Connor's battle with Skynet.



HERO RATING:



H.I. PICK

Now did with the Terminator what Marvel did with RoboCop, namely washed him out and changed him for mass appeal. This movie tie-in doesn't follow the film's direction at all, and as a comic has a lame story with so-so art.

DEALER PICK

"Terminator, Aliens and Predator are our best selling movie adaption comics. Now comic versions of Terminator are hard to keep in back stock...As comics based on movies go, this is extremely average. If not for Terminator's box-office record, this book would have been dead in the water."

HERO

PRICE GUIDE

SHADOWHAWK

#1 All cover	25.00	25.00
#2 s/n (1000)	20.00	25.00
#3 Hawaii Edition	15.00	15.00
#3 California Edition	15.00	15.00

SHAMAN'S TEARS

#1 Green s/n	10.00	15.00
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SPLITTING IMAGE

#1 s/n (2000)	8.00	15.00
Four different color covers		

STORMWATCH

#1 s/n	10.00	12.00
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STRANGERS, THE

#1 Diamond ed.	12.00	12.00
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STUPIO

#1 s/n (300)	7.00	15.00
#1	2.00	2.00

SUPREME

#1 Color cover	15.00	30.00
#2 s/n (1500)	10.00	10.00

SWEENEY TODD

#1 s/n (20) Chicago ed.	12.00	30.00
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TRIBE

#1 s/n	10.00	13.00
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UNBELIEVABLE N-MAN

#1 s/n (2500)	7.00	15.00
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UNION

#1 numbered	10.00	10.00
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WILG.A.T.S

#2	10.00	10.00
#3 numbered	10.00	10.00
#1 s/n (5000)	25.00	50.00
#1	15.00	20.00

WILG.A.T.S. TRILOGY

#1 numbered	10.00	10.00
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YOUNGBLOOD

#1A	30.00	30.00
#1B	30.00	30.00
#1 "Blue cover"	25.00	25.00
#5 Green Cover / s.	15.00	15.00

YOUNGBLOOD STRIKEFILE

#1 s.	15.00	15.00
Unsigned	12.00	12.00

YOUNGBLOOD YEARBOOK

#1 Unsigned	15.00	15.00
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Title	#1	Pitt
Number	#2	
Signed/Numbered	s/n	
Number Printed	1800	
Color/or Edition	Black	
Price:		
Hi	25.00	
Low	25.00	

WILDSTAR Image

1-2	3.00	5.00
Jerry Ordway art		
1 Gold	50.00	55.00
3	1.95	1.95

WOLVERINE Marvel

1	19.00	30.00
2	10.00	12.00
3-5	8.00	10.00
6-9	7.00	8.00
10 Sabretooth	20.00	27.00
11	5.00	7.00
12-20	4.00	7.00
21-22	4.00	5.00
23-26	3.00	5.00
27-40	3.00	4.00
41	8.00	12.00

Cable, Sabretooth		
42	5.00	10.00
41-42 2nd print	2.00	2.50
43	3.00	4.00
44-47	3.00	3.00
48	3.00	4.50
49	3.00	4.00
50-53	2.00	6.00
54	2.50	4.50
55	2.50	3.00
56-70	2.00	2.50
71-74	1.75	1.75
Jungle Adven.	5.00	6.00
Limited Series		
1	15.00	00.00
2-3	10.00	20.00
4	10.00	22.00

WOLVERINE/PUNISHER: DAMAGING EVIDENCE Marvel

1	2.00	2.00
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WONDER MAN Marvel

1-2	2.00	2.00
3-24	1.50	1.50
25	2.95	2.95
Annual 1	2.95	2.95

WONDER WOMAN DC Comics

150-170	5.00	5.00
171-180	3.50	3.50
181-200	2.50	2.50
201-299,301-329	1.00	1.00
267-268	10.00	10.00
300	2.00	2.00
2nd Series		
1	2.50	2.50
2-76	1.50	1.50
77-80	1.25	1.25

WORLD'S FINEST COMICS DC Comics

100	167.00	200.00
101-110	54.00	54.00
111-120	45.00	45.00
121-128,130-140	19.00	19.00
129	32.00	32.00
141-150	10.00	10.00
151-155	9.00	9.00
156	46.00	48.00
157-180	9.00	9.00
161	12.00	12.00
162-165	7.00	7.00
166	11.00	11.00
167-169,171-174	7.00	7.00
170	10.00	10.00
175-177	9.00	9.00
Neal Adams, 175 & 176		
178	4.50	4.50
179,188	5.00	5.00
180-187	4.00	4.00
188-196	2.50	2.50
197	3.50	3.50

198-199	45.00	50.00
200-251	2.00	3.00
252-300	1.50	2.50
Limited Series		
1 Steve Rude	6.00	6.00
2-3	5.00	5.00

X-FACTOR Marvel

1	8.00	9.00
2	5.00	6.00
3-4	5.00	5.00
5	4.00	5.00
1st App. Apocalypse		
6	3.00	6.00
7-8	3.00	4.00
9-10	3.00	7.00
11,15,17	3.00	5.00
12-14,16	3.00	4.00
18	3.00	4.00
19-22	2.00	4.00
23	3.00	8.00

1st App. of Archangel		
24	12.00	15.00
1st Full App. Archangel		
25	2.00	6.00
26	2.00	5.00
27-36	2.00	3.50
37-39	2.00	4.00
40 Liefeld art	5.00	8.00
41-43	1.50	3.00
44-49	1.50	2.50
50	1.50	5.00

Liefeld art, McFarlane cover		
51-53	2.00	6.00
54-59	1.00	2.00
60	7.00	8.00

X-Factor Agenda		
61-62	6.00	7.00
63	7.00	13.00

Portacio begins		
64	6.00	10.00
65	2.00	6.00
66-67	5.00	6.00
68	4.00	5.00
69	2.00	5.00
70	3.00	4.00
71-72	3.00	5.00
73-74	2.00	3.00
75	3.00	5.00
76,78-83	1.00	2.00
77	1.00	4.00
84	2.00	6.00
85	4.50	6.00
86	3.00	5.00
87	1.75	3.00
88	3.00	5.00
89-90	1.75	3.00
91-96	1.25	1.25
Annual 1	2.00	5.00
Annual 2,5-6	2.00	4.00
Annual 3-4,7	2.00	3.00

X-FORGE Marvel

1	2.00	4.00
5 different cards in a bag		
2	3.00	4.50
3-4	2.00	4.00
5-7	2.00	3.00
8-11	2.00	4.00
12	2.00	3.00
13-15	1.00	2.00
16	2.00	5.00
17-18	2.00	3.00
16-27	1.25	1.25
Annual 1	2.00	3.00

X-MEN Marvel

1	1.50	4.00
4 diff. covers that fit together		
1	3.50	5.00
Prestige edition		
2	2.50	5.00
3	1.50	5.00
4-9	2.50	8.00
10-11	2.50	5.00

X-MEN 2099 Marvel

1-2	1.75	1.75
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X-MEN ADVENTURES Marvel

1	2.50	7.00
2	2.00	5.00
3	2.00	3.00
4-9	1.50	2.00
10-12	1.25	1.50

X-MEN AND ALPHA FLIGHT Marvel

1	3.00	4.00
2	3.00	3.50

X-MEN AND THE MIGHNAUTS Marvel

1-4	1.50	2.00
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X-MEN SPOTLIGHT ON STARJAMMERS Marvel

1-2	2.00	3.00
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X-MEN VS THE AVENGERS Marvel

1	3.00	5.00
2-4	2.50	4.00

X-MEN, THE UNCANNY Marvel

1	1900 00/2500.00	
1st App. of the X-Men		
1st App. Magneto		
2	700.00/1000.00	
1st App. of the Vanisher		
3	300.00 400.00	
1st App of the Blob		
4	225.00 300.00	
1st App. Quicksilver and Scarlet Witch		
5	150.00 225.00	
6,10	125.00 160.00	
7,9	125.00 165.00	
11	110.00 165.00	
12	130.00 175.00	

Origin of Prof. X		
1st App. Juggernaut		
13	100.00 100.00	
14	110.00 160.00	
1st App. of Sentinels		
15	110.00 150.00	
Origin of the Beast		
16	70.00 150.00	
17	70.00 100.00	
18	60.00 100.00	
19	50.00 80.00	
1st App. Mimic		
20	55.00 70.00	
21	45.00 70.00	
22-27	45.00 60.00	
28	65.00 75.00	
1st App. of Banshee		
29-30	45.00 60.00	
31-34	30.00 40.00	
35	50.00 70.00	
Spider-Man		
36	30.00 45.00	
37	35.00 40.00	
38	45.00 60.00	
39-40	30.00 40.00	
41-46	20.00 35.00	
49	20.00 50.00	

50	Steranko	30.00	50.00
51	Steranko	30.00	45.00
52		28.00	42.00
53		27.00	45.00
1st Barry Smith comic art			
54-55		27.00	38.00
56-57		27.00	40.00
58		40.00	50.00
1st App. Hawk			
59-63	Adams	30.00	40.00
64		30.00	42.00
1st App. Sunfire			
65		30.00	45.00
66		15.00	30.00
67-70		15.00	25.00
71-93		10.00	25.00
94		125.00	180.00
Now X-Men begin			
95		45.00	55.00
Death of Thunderbird			
96-100		35.00	40.00
101		27.00	38.00
102-103, 107		15.00	25.00
104-106		15.00	23.00
108		25.00	42.00
John Byrne art starts			
109		25.00	35.00
1st Vindicator			
110		15.00	20.00
111		17.00	20.00
112		12.00	20.00
113-119		10.00	22.00
120		21.00	32.00
1st app of Alpha Flight in cameo			
121		22.50	36.00
1st full app. of Alpha Flight			
122		10.00	18.00
123-128		10.00	16.00
129		12.00	19.00
1st App. Kitty Pryde			
130-133		12.00	17.00
134-138		8.00	14.00
137		8.00	14.00
Phoenix dies			
139		15.00	20.00
Wolverine gets new costume			
140		13.50	20.00
141		17.00	24.00
Alpha Flight			
142		13.00	20.00
143		5.00	9.00
144-149		4.00	7.00
150		4.00	8.00
151-156		4.00	5.00
158		4.00	7.50
1st App. Rogue in X-Men			
157, 159-161		4.00	8.00
162		6.00	10.00
163-164		4.00	6.00
165-170		5.00	7.00
171		5.00	10.00
172		5.00	7.50
173-175		5.00	8.00
176		3.00	5.00
177-179		3.00	4.00
180		3.00	5.50
181-183		3.00	4.00
184		3.00	7.00
1st App. Forge			
186		3.00	5.00
185, 187-192		3.00	4.00
193		3.00	7.50
1st App. Warpath			
194-198		3.00	4.00
199		3.00	5.00
200		7.00	8.00
201		6.00	27.00
1st app. of Cable (maybe)?			
202-203		4.00	5.00
204		4.00	6.00
205		6.00	18.00
1st App. Lady Deathstrike			
207		4.00	7.00
206, 208-209		4.00	5.00
210		5.00	18.00
Mutant Massacre starts			
211		8.00	12.00

212		9.00	27.00
Sabretooth vs. Wolverine			
213		12.00	30.00
Sabretooth vs. Wolverine			
214-218		3.50	4.00
219		3.50	7.00
220		3.50	5.00
221		3.50	8.00
1st Mr. App. Sinister			
222		12.00	17.00
Sabretooth vs. Wolverine			
223-224		4.00	5.00
225		7.00	9.00
226-227		6.00	9.00
228-242		4.00	5.00
243		3.00	4.00
244		4.00	8.00
1st App. Jubilee			
245		3.00	5.00
246-247		3.00	4.00
248		12.00	25.00
1st Jim Lee art on X-Men			
249-255		2.00	5.00
256		8.00	8.50
257		6.00	12.00
258		9.00	13.50
259		4.00	6.00
260-264		2.00	4.00
265		4.00	5.00
266		17.00	28.00
1st App. Gambit			
267		10.00	11.00
268		14.00	22.00
Capt. America, Black Widow, Wolverine team-up flashback			
269		5.00	8.00
270		8.00	13.00
X-Tinction Agenda begins			
271-272		5.00	10.00
273		2.50	8.00
274		4.00	6.00
275		3.00	7.00
276-277		2.00	5.00
278-279		1.00	6.00
280		1.00	4.50
281		2.00	5.00
281 2nd print		1.50	3.00
282		2.50	5.00
1st App. Bishop			
282 2nd print		1.50	6.00
283		5.00	9.00
284-286		3.00	4.00
287		3.00	3.50
288		2.50	3.00
289-290		2.00	3.00
291-293		1.50	2.00
294		5.00	6.00
X-cutioners Song begins			
295		2.50	6.00
296		1.50	3.50
297-299		1.50	2.00
300		3.50	5.25
301-303, 305		1.50	1.50
304		3.95	3.95
Annual 3		10.00	18.00
Annual 4		6.00	12.00
Annual 5		5.00	6.00
Annual 6		3.50	6.00
Annual 7		3.50	7.00
Annual 8		3.00	3.50
Annual 9		3.00	6.50
Art Adams art			
Annual 10		3.00	12.00
Art Adams art			
Annual 11		2.50	3.00
Annual 12		3.00	3.50
Adams art			
Annual 13		2.50	3.00
Annual 14		3.00	7.00
Annual 15		3.00	3.00
Annual 16		2.50	2.50
Special 1 Kirby		30.00	45.00
Special 2		28.00	35.00

X-O MANOWAR

Valiant

0	Gold ed.	5.00	10.00
0	Gold ed.	50.00	75.00

1	Barry Smith	30.00	45.00
2		18.00	25.00
3		10.00	22.00
4		8.00	45.00
1st App. Shadowman			
5		8.00	19.00
8		8.00	13.00
7		4.00	10.00
8		3.50	7.00
9-10		4.00	6.00
11, 13		3.00	5.00
12		3.00	6.00
1st Randy Cartier			
14	Bart Sears	5.00	8.00
15	Bart Sears	2.00	6.00
16	Pink Logo	15.00	15.00
16-19		1.75	3.00
20-22		2.25	2.25
TPB		9.95	9.95
TPB	Blue Logo	25.00	30.00

X-TERMINATORS

Marvel

1		2.50	2.50
2		2.00	2.00
3-4		1.50	1.50

YOUNGBLOOD

Image

0	Gold	35.00	75.00
0		2.25	5.00
1	Rob Liefeld	6.00	15.00
1	2nd print	3.00	5.00
2		3.75	14.00
1st App. Shadowhawk,			
1st App. Prophet			
2	Pink logo	8.00	10.00
2	2nd print	2.00	2.50
3		2.00	6.00
1st App. Suprerna			
4		1.75	4.00

YOUNGBLOOD: STRIKEFILE

Image

1		2.00	3.00
1	Gold ed.	50.00	75.00
2		2.00	2.00
3		2.50	2.50

YUMMY FUR

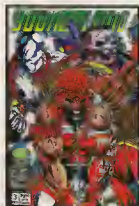
Vortex/Drawn & Quarterly

1		3.00	5.00
2-2a		3.00	4.00

ZANTANA

DC Comics

1-4		1.95	1.95
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X-MEN #9

Publisher:	Marvel
Issue No.:	#9
Writer:	Stan Lee
Artist:	Jack Kirby
Inker:	Chic Stone
Cover Price:	\$12
Current Low Price:	\$125.00
Current High Price:	\$165.00

Overview: The X-Men first meet the Avengers, so naturally they have to fight each other like Marvel superheroes do.

H.I. PICK

The early X-Men are a decent value, but readers today want Wolverine, Gambit and Bishop. As always, early Marvels are a long-term investment, a slice of history as opposed to the latest hot books.

DEALER PICK

"Vintage Marvel as the Avengers and X-Men meet of course a battle must be fought...Will the 30th Anniversary crossover help this? Probably not...A vastly overlooked and underpriced book!...A tried-and-true (and dull) formula for a meeting of two teams. Still, it's future is predictable."



HERO RATING:



COMING TO YOUR TOWN...

A Listing of Conventions and other Comic-related Events for November, 1993

If you are planning a comic-related
convention, send your information
in advance to:

convention editor
c/o HERO ILLUSTRATED
1920 Highland Ave. Suite 222
Lombard, IL 60148

Deadline for December shows is
Friday, November 12th



UNITED STATES

Arkansas

27th, Min. Home, Comic Book & Card Expo Show; Ramada Inn, 1127 Hwy 62E, 10am-6pm; \$1; Mike Miller, 501-492-4144 or 501-425-6246

California

2, 9, 15, 23 & 30th, Sunnyvale: Tuesday Card & Comic Book Show; McMillen Inn, 711 E. El Camino Real, 4-9pm; Free; Mike or Debbie, 415-905-8860 or 415-952-6240.

3, 10, 17 & 24th, Walnut: Comic Book, Baseball Card, McDonald & Racing Collectibles Show; Frank & Son Warehouse, 19465 E. Walnut; 5-9:30pm; Free; Frank or Jim, 909-594-7492

5, 12, 19th, Milbrae: Friday Card & Comic Book Show; Comfort Inn, 1390 El Camino Real; 2-9pm; Free; Mike or Debbie, 415-905-8860 or 415-952-6240.

5th-7th, (And Every Weekend of the Month) San Jose: Marlin Card & Comic Expo; Day Creek Shopping Center, 1712 Marlin Ave., Fri. 5-9:30pm, Sat. 10am-6pm, Sun. 10am-5pm; Free; Mike, 408-287-0927.

6, 13, 14, 20 & 27th, Walnut: Comic Book Baseball Card, McDonald & Racing Collectibles Show; Frank & Son Warehouse, 19465 E. Walnut; 10am-5pm; Free; Frank, 909-594-7492.

8th & 7th, San Francisco: Comic Book & Card Show, Cathedral Hill Hotel, 1101 Van Ness Ave., Sat. 10am-5pm, Sun. 10am-4pm; \$2 (Under 6 Free); Al Jiang, 415-386-9036

7th & 30th, Palo Alto: Blowout Show; Hyatt Hickey's Hotel, 4219 El Camino Real; 10am-6pm; \$1; Mike or Debbie, 415-905-8860 or 415-952-6240

12th, San Diego: Mira Mesa Comic & Card Show; Scottish Rite Center, 1895 Camino Del Rio South; 5:30-9:30pm, \$1.50 (Under 7 Free); Ron DeNardis, 619-669-1759.

13th, San Bruno: Blowout Card & Comic Book Show; Courtyard Marriott, 1050 Bayhill & El Camino Real; 10am-6pm, Free Admission (if you mention HERO); Mike or Debbie, 415-905-8860 or 415-952-6240

12th, San Diego: Mira Mesa Comic & Card Show; Holiday Inn, 9305 Kearney Mesa Rd. 5-9-30pm, \$1.50 (Under 7 Free); Ron DeNardis, 619-669-1759.

13th, San Diego: San Diego's Greatest Mini-Con 1895 Camino Del Rio South in Mission Valley, 10am-4pm; \$3, \$2.50 kids; Jack, 619-273-7048.

13th, San Luis Obispo: Superior Comics, Baseball Cards & Collectibles Show; Cal Poly U. University Union #220 10am-5pm; Free; Hezron Lopez, 805-547-1741.

13th & 14th, Chatsworth: Sports Cards, Comics & Coin Collectibles Extravaganza; Mission Recreation Center; 10500 Mission Ave. 10am-5pm; \$1; Jimmy, 619-773-0265

14th, Palmdale: DMD Comic & Card Show; Holiday Inn, 38630 5th St. West, 10am-5pm; Free; David Tinsley, 805-729-6892.

14th, San Mateo: Comic Book & Card Show; Dunfey San Mateo Hotel, 1770 S. Amphlett Blvd. (Hwy 101 at Hwy 92); 10am-4pm, \$2 (Under 8 Free); Al Jiang, 415-386-9036

19-21st, Los Angeles: Luvicon Comics and Game Convention; LAX Hilton; 24 hours, \$5, Nick, 618-773-7957.

21st, Buena Park: Orange County Comic, Non-Sport Cards & Collectibles Show; Seagulls Athletic Club, 7530 Orangeflake Ave., 10am-4pm; \$3; Derek, 518-913-4046.

21, 26 & 27th, San Francisco: Card & Comic Blowout; Holiday Inn Union Square, 460 Sutter & Powell; 10am-8pm on 21st \$1; 10am-3pm 26 & 27th Free, Mike or Debbie 415-905-8860 or 415-952-6240.

21st, San Francisco: San Francisco #9, Holiday Inn Golden Gateway, 10am-4pm, \$2 (Under 6 Free); Al Jiang, 415-386-9036

27th, San Diego: Mira Mesa Comic & Card Show; La Mesa Women's Club, 5220 Wilson St. 5:30-9pm, \$1.50 (Under 7 Free); Ron DeNardis, 619-669-1759.

Colorado

21st, Denver: Comic Convention; Holiday Inn Airport, 170 East 27th at 4040 Quebec St; Realty Conventions 703-427-1901.

Connecticut

21st, Shelton: Comic Book Show; Ramada Inn, Exit 12 off Rt. 6; 10am-4pm; \$3 (Under 5 Free); J. DeFolice, 203-331-4345 or 617-923-3082

Delaware

21st, Wilmington: Comic Convention; Hilton, I-95 at 630 Nazam's Rd; Realty Conventions, 703-427-1901.

Florida

12th, Orlando: Christmas Comic Book Mega-Show; Holiday Inn, 6515 International Dr; 10am-5pm; \$2.50; James Brailbill, 407-426-7745.

14th, Miami: Comic Convention; Holiday Inn Coral Gables, 2051 LeJeune Rd; Realty Conventions, 703-427-1901.

26th, Jacksonville: Comic Convention; Holiday Inn Airport, I-95 at Airport Rd; Realty Conventions, 703-427-1901.

26th & 21st, Jacksonville: First Coast Comiccon 93,

5865 Arlington Expy, 10am-6pm, \$5; Absolute Comics & Cards, 904-744-1965.

21st, Orlando: Comic Convention; Holiday Inn Airport, Rte. 436 & Beeline Expy; Realty Conventions, 703-427-1901.

26th, Ft. Lauderdale: Comics, Toys & Collectibles Show; Airport Hilton, I-95 & Griffin Rd, 10am-4pm, \$2, Taff's, 305-745-0181

28th, Sarasota: Sarasota-Manatee Fantasy Fair; Holiday Inn Airport, 7150 N. Tamiami Trail (US 41), 10am-5pm, \$3, Time Machine II, 813-758-3684

Georgia

12th-14th, Gainesville: Legends Collector's Show; Lakeshore Mall, Washington St; 10am-6pm Sat., 12-6pm Sun.; Free; Diana Pryckard, 706-234-8210.

28th, Atlanta: Comic Convention; Wyndham Garden Hotel, 3340 Peachtree Rd. NE. Realty Conventions 703-427-1901.

Hawaii

7th, Westmont, Old is Gold Sportcard and Comic Show; Inland Expo Center, 400 E. Ogden Ave., 5-9pm, \$1; Gary, 706-957-4908

14th, Wilmette: Comic Book & Sports Card Show; Masonic Temple of Wilmette, 1010 Central Ave., 10am-4pm; Free; Joe Jurek, 219-659-4947

14th & 28th, Marlton: Old is Gold Sportcard and Comic Show; Holiday Inn, I-57 & Rt. 30 5-9 pm; \$1; Gary Norman, 706-957-4908

21st, Home town, Annual Boy Scouts Troop 682 Comics & Cards Show; Homestead School Gym, 8870 Duffy Ave., 9am-3pm, \$1; John Leary, 706-423-1758

21st, Homewood: Old is Gold Sportcard and Comic Show; Best Western, 17400 S. Halsted, 5-9 pm, \$1; Gary Norman, 706-957-4908.

28th, Hillside: Comic and Card Show, Holiday Inn, I-200 Between Wolf & Mannheim; 10am-3pm, \$1.50 (Ladies Free); Graham Crackers Comics, 706-355-4310.

Indiana

7th, Hammond: Comic Book & Sports Card Show; American Inn, 4000 Calumet Ave.; 10am-3pm, Free; Joe Jurek, 219-659-4947.

7th & 20th, Martinsville: Premier Collectibles: Morgan Co. 4-H Bldg., West off Hwy 37 at 252 Intersection; 10am-5pm, Free; Harold or Barbara, 317-631-7009

12th, Evansville: Premier Collectibles, Holiday Inn, Loyd Expy to Green River Rd. 10am-5pm; Free; Harold or Barbara, 317-631-7009 or 317-342-5861.

13th, Michigan City: Comic Book & Sports Card Show St. Joseph's Club, 2001 Franklin St, 10am-3pm, Free; Joe Jurek, 219-659-4947.

14th, Crawfordsville: Premier Collectibles Holiday Inn, U.S. 231 & I-74, 10am-3pm, Free, Harold or Barbara 317-631-7009.

20th, Hammond: Comic Book & Sports Card Show, Quality Inn, 3630 179th St, 10am-3pm; Free; Joe Jurek, 219-659-4947.

23rd, Hammond: Kalamazoo Region Card and Comic Show; Hammond F.O.P., 7527 Kennedy Ave; 9:30am-2:30pm \$1 (50 for 10 and Under), Thorae, 219-965-1563.

27th, Bloomington: Premier Collectibles, University Inn, 2601 N. Walnut; 10am-5pm; Free; Harold or Barbara, 317-631-7009.

27th, Fortige: Comic Book & Sports Card Show, Days Inn, 8181 Mellon Rd; 10am-3pm, Free; Joe Jurek, 219-659-4947

28th, Richmond: Premier Collectibles; Holiday Inn, Exit 166-A off I-70; 10am-5pm; Free; Harold or Barbara 317-631-7009

Kansas

8th & 7th, Kansas City: Comic Book Convention; Jack Reardon City Center, 500 Minnesota Ave., 10am-6pm; \$4 Sat., \$3 Sun.; Con Info Line, 816-452-5444

Louisiana

12th, Covington: Northshore Comic Book & Sports Cards Show; Holiday Inn, I-12 at Hwy 190, 10am-5pm; \$1, Mike Lynch, 504-769-7499.

21st, Baton Rouge: Mother of Mercy Council #4060 Sports Card and Comic Book Show; 11:27 Airline Hwy; 9am-5pm; \$2 Adults, \$1 Children; LeFay or K.C., 504-293-1558

Maine

21st, Portland: Jessica's Comics Second Comic Showcases, Ramada Inn, 1230 Congress St; 9am-3pm; \$5 (\$4 in advance); Jim or Lynn, 207-774-2219

Maryland

14th, Baltimore: Comic Convention; Sheraton, 21st Road at BWI Airport, Realty Conventions, 703-427-1901.

29th, Silver Spring: Comic Convention; Armory Place, 925 Wayne Ave., Realty Conventions, 703-427-1901.

Massachusetts

7th, Woburn: Comic Book Convention, Howard Johnson Convention Facility, Exit 36 (Rt. 93), 9am-3pm; \$1, Betsy Heide, 508-463-6500.

14th, Peabody: Comic Book Show; Holiday Inn, JCT Rt. 1, Rt. 95, & Rt. 126, 10am-4pm; \$3 (Under 5 Free), J. DeFelice, 203-331-4345 or 617-923-3062.

21st, Natick: Comic Card and Toy Show, Holiday Inn Crown Plaza, Rt. 9, 10am-4pm; \$2 Adults, \$1 Children; Bill or Bob, 508-651-2710 or 800-655-2499

29th, Boston: Comic Convention, Holiday Inn Somerville, 30 Washington St., Realty Conventions, 703-427-1901.

Missouri

13th, Kansas City: Comic Convention, Holiday Inn Airport, I-29 Exit 13; Realty Conventions, 703-427-1901

29th, St. Louis: Comic Book Show; Kopting House, 4035 Kookuk; 11am-3:30pm; \$1, Tony, 772-1546 or Carl, 621-9121

29th, St. Louis: Comic Convention; Holiday Inn South, 1-55 Exit 197 at 6921 S. Lindbergh Blvd; Realty Conventions, 703-427-1901

Michigan

13th, Munster: Sports Cards and Comic Show; Aron's Heterastur, 2311 Hall Rd., 9:30am-4:30pm; Free; Jim Jencks, 616-773-4031.

14th, Royal Oak: Encom-Con Comic Book Show; American Legion Hall, 1615 Rochester Rd; 10am-4pm, \$1.50; Michael Goldman, 313-350-2533.

21st, Worcester: Comic and Card Show; Holiday Inn, 506 Lincoln St. Exit 20 (Off I-290), 9am-3pm, \$2 Adults, \$1 Children; Tim Savage, 508-755-7148

New Hampshire

20th, Claremont: Milestones' Parent's Advisory Committee's Comics, Cards, Collectibles & Role-Playing Game Con Show; Milestones' Children's Center, Charlestown Rd; 9am-3pm, \$1 (Under 12 Free); Anthony, 603-453-9583

New Jersey

7th, Woodbridge: Four Color Comic Art Conventions; Sheraton Hotel, 515 Rte. 1 South, 10am-4pm; \$2; Ron Jordan, 908-828-5555

18th, Wayne: Wayne Collectors Convention, Fireman's Convention Center, 1 Parish Dr., 10am-5pm, Free, Phil DeMoro, 201-696-6217.

14th, Berden: Four Color Comic Art Conventions; Days Inn Hotel, Rt. 206 N. Cliff Exit 7 at the NJ Tpke, 10am-4pm, \$2, Ron Jordan, 908-828-5555

26th, Tinton Falls: Monmouth Co. Comic Book Convention, Holiday Inn, Parkway Exit 105 S 30am-4:30pm, \$2; Dan Campbell, 908-531-0281

New York

13th, Brooklyn: Friday Night Card and Comic Show, Our Lady of Grace, 430 Avenue W at East 2nd Street, 5-11pm; Free; Scotty O'Donnell, 718-251-2075 or 716-241-8477

8th, Manhattan: Comic & Card Show; K of C Hall, Bay Ridge Ave. (69th St.) & 10th Ave.; 6-10pm; Free; Al Raza Williams, 718-592-3611

8th, Brooklyn: Comic Show; St. Finbar's Center, Bay 20th & Bath Ave., 10am-5pm; \$2; Rob, 718-436-6576.

14th, Brooklyn: Comic Show; St. Finbar's Center, Bay 20th & Bath Ave.; 10am-5pm; \$2; Rob, 718-436-6576.

27th, Brooklyn: Pratt Area's Comic Book & Card Show; St. Luke's Parish Hall, 259 Washington Ave., 10am-5pm; Free; J. Sola, 716-703-6637.

28th, Massapequa Park: Massapequa Monthly; 2162 Veterans Blvd., 10am-4pm; \$1; Joel Kirsch, 516-759-6412.

North Carolina

6th, Wilmington: Dragon's Expo Comic & Card Show; Howard Johnson Plaza, 5322 Market St., 9am-4pm; \$2; Dragon's L&L, 606-327-1137.

7th, Greenville: Cardboard Hero's Comics & Sports Card Show; Hilton Inn, 207 SW Greenville Blvd., 9am-4pm; \$1.50 (Under 6 Free), Buddy or Beverly Carter, 804-231-1969.

7th, Wilmington: Comic and Toy Show; Elks Lodge 5102 Glanville Dr.; 10am-5pm, Wall Breeze, 919-350-0152

14th, Fayetteville: Cardboard Hero's Comics & Sports Card Show; Howard Johnson Plaza Hotel, Cedar Creek Rd., 9am-4pm; \$1.50 (Under 6 Free), Buddy or Beverly Carter, 804-231-1969

20th, Burlington: Cardboard Hero's Comics & Sports Card Show, Ramada Inn, 2703 Ramada Rd., 9am-4pm; \$1.50 (Under 6 Free), Buddy or Beverly Carter, 804-231-1969

20th, Hickory: Dragon's Expo Comic & Card Show; Clement Center, 1016 Hwy. 321 NW; 9am-4pm; \$2; Dragon's L&L, 806-327-1137.

21st, Charlotte: Comic Convention; Sheraton Airport, I-85 Exit 33; Realty Conventions, 703-427-1901

21st, Durham: Cardboard Hero's Comics & Sports Card Show; Holiday Inn West, 3460 Hillsborough Rd.; 9am-4pm; \$1.50 (Under 5 Free), Buddy or Beverly Carter, 804-231-1969

21st, Statesville: Dragon's Expo Comic & Card Show; Howard Johnson Lodge, 1206 Gamma Epsilon Blvd., Exit 48A off I-77, 9am-4pm; \$2; Dragon's L&L, 808-327-1137

27th, Statesville: Dragon's Expo Comic & Card Show; Holiday Inn, 540 Clemmens Exit 164, 9am-4pm; \$2; Dragon's L&L, 808-327-1137.

28th, Greenville: Cardboard Hero's Comics & Sports Card Show; Howard Johnson Plaza Hotel, 415 Swing Rd., 9am-4pm, \$1.50 (Under 6 Free), Buddy or Beverly Carter, 804-231-1969

28th, Winston Salem: Dragon's Expo Comic & Card Show; Howard Johnson Lodge, 2000 Brentwood St. & I-85, 9am-4pm, \$2; Dragon's L&L, 806-327-1137.

Ohio

14th, Columbus: Comic Convention; Sheraton, 2124 South Hamilton Rd., Realty Conventions, 703-427-1901

20th, Dayton: Comic Convention; Holiday Inn South, 1-75 Exit 50A at 2455 Dryden Rd., Realty Conventions, 703-427-1901.

21st, Cleveland: Comic Convention; Marriott Airport, 4277 W. 150th St., Realty Conventions, 703-427-1901.

21st, Sharonville: Monthly Sports Card and Comic Show; Holiday Inn North, 1-75 at Exit 15, 10am-4pm; Free; 513-420-9088

21st, Toledo: Toledo Comic Book Show, Ramada Hotel, 3400 Reynolds Rd., 10am-4pm; \$1.50; Michael Goldman, 313-350-2533

21st, Wapakoneta: New Image Sports Card and Comic Book Show; Knights of Columbus, 1-75 Exit 113 to 25th; 10am-4pm, 50 cents, Clark, 419-739-4068.

27th & 28th, Columbus: Mid-Ohio-Con; Hyatt Regency, 330 N. High St. Saturday, 10am-5pm, Sunday, 10am-4pm; Register Price, 419-326-0438.

Pennsylvania

13th, Pittsburgh: Comic Convention; GreenTree Marriott, 1-279 Exit 4 at I-191 Marriott Dr.; Realty Conventions, 703-427-1901

20th, Feasterville: Comic and Cards; Buck Hotel, Bostelton Ave. & Bridgton Pike, 10am-4pm; \$1; Greg Palma, 215-966-5577.

21st, Langhorne: Card & Comic Show; Sheraton-Bucks County, 490 Oxford Valley Rd., 10am-4pm; \$1; Greg

215-966-5577.

South Carolina

6th, Columbia: Comic Convention, Quality Inn, 1-20 Exit 65 at Broad River Rd., Realty Conventions, 703-427-1901

7th, Charleston: Comic Convention, Holiday Inn Mt Pleasant, US 17 North at Cooper River Bridge, Realty Conventions, 703-427-1901.

13th, Greenville: Dragon's Expo Comic & Card Show; Howard Johnson Lodge, 1-85 Laurens Rd., Exit 48-B; 9am-4pm; \$2; Dragon's L&L, 806-327-1137.

14th, Spartanburg: Dragon's Expo Comic & Card Show; Holiday Inn, I-85 Exit 71; 9am-4pm; \$2; Dragon's L&L, 806-327-1137.

Tennessee

13th, Henderson: Froed-Hardeman U. Collectors Extravaganza; Prui Banchal Hall, 9am-5pm; Free; Terry Vanston, 601-899-2423.

13th, Memphis: Comic Convention; Adams Mark Hotel, 929 Ridge Lake Blvd.; Realty Conventions, 703-427-1901.

Texas

3th, San Antonio: The Comic and Card Collectible Convention; Embassy Suites Hotel, 7750 Bridgeway off I-10; 10am-5pm; \$3; Richard, 210-655-6557.

7th, San Antonio: Comic Book Sports Card & Non-Sports Card Convention; Wyndham Hotel, I-10 & Wurzbach, 10am-5pm; \$2; Mark, 409-295-4353

13th, Houston: Comic Book, Sports Card & Non-Sports Card Convention; Holiday Inn, I-10 & Silber (7811) Kay Frey, 10am-5pm, \$2; Mark Hawkins, 409-295-4353

20th, Houston: Comic Book, Sports Card & Non-Sports Card Convention; Clarion Airport Hotel, 500 N. Sam Houston Pkwy; 9am-4pm; \$2; Mark Hawkins, 409-295-4353

20th, Neapopolches: Comic Book, Sports Card & Coin Show; Holiday Inn, 3400 South St; 9am-5pm; Free, Ken Wood, 409-564-8294 or 409-569-6511.

21st, Austin: Comic Book, Sports Card & Non-Sports Card Convention; Embassy Suites Hotel, 5901 N. IH-35; 10am-5pm, \$2; Mark Hawkins, 409-295-4353

Virginia

6th, Fredericksburg: Cardboard Hero's Comics & Sports Card Show; Best Western 543 Warrenton Rd. (Exit 133 off I-65), 9am-4pm; \$1.50 (Under 5 Free), Buddy or Beverly Carter, 804-231-1969.

7th, Richmond: Comic Convention; Holiday Inn Crossroads, 2000 Staples Mill Rd., Realty Conventions, 703-427-1901.

13th, Alexandria: Cardboard Hero's Comics & Sports Card Show; Quality Inn, 6461 Eadsall Rd. (Exit 2-A off I-395); 9am-4pm; \$1.50 (Under 5 Free), Buddy or Beverly Carter, 804-231-1969

20th & 21st, Norfolk: Mid-Month Collectors Show; Sheraton Inn, Military Circle Mall; Saturday, 10am-5pm & Sunday 10am-4pm; Free; Anthony Jemesz, 804-463-2954

21st, Roanoke: Roanoke Valley Comiccon '93; Salem Civic Center, Shenandoah Ave. (Off Rt. 41); 10am-4pm; \$4 Adults, \$2 Children; Jan, 703-992-6625.

27th, Richmond: Cardboard Hero's Comics & Sports Card Show; Comfort Inn-Midtown, 3200 W. Broad St., 9am-4pm; \$1.50 (Under 6 Free); Buddy or Beverly Carter, 804-231-1969.

27th, Vienna: Comic Convention; Tyson's Corner Marriott, 8026 Leesburg Pike, Realty Conventions, 703-427-1901.

West Virginia

7th, Parkersburg: Parkersburg-Marquette Comic Book Convention; Holiday Inn, I-77 at Exit 176, 10am-4pm; \$2; Jeff Harper, 216-499-6056.

Canada

Quebec

14th, Montreal: World Comic Convention Canada; Holiday Inn Crowns Plaza, 420 Sherbrooke West; 10am-5pm; \$4; Georges Hallak, 514-337-8591.

British Columbia

21st, Vancouver: Vancouver Comiccon, Heritage Hall, 3102 Main St.; 11am-5pm, \$2; Leonard, 604-322-6412

Participating

Retailers:

The following stores have provided pricing information critical to the development of the HERO price guide:

ALL IN A DREAM
Denver, CO.
ATOMIC COMICS
Mesa, AZ.
BEYOND COMICS
Flagstaff, AZ.
BULLET PROOF
Brooklyn, NY.
CAPITAL CITY COMICS
Milwaukee, WI.
CENTER FELD CARDS & COMICS
Endicott, NY.
CENTRAL CITY COMICS
Columbus, OH.
CLOAK & DAGGER COMICS
Daytona Beach, FL.
COLLECTOR'S CORNER
Grand Forks, ND.
COLLECTOR'S EDGE COMICS
Milwaukee, WI.
COLLEGE OF COMIC BOOK KNOWLEDGE
Minneapolis, MN.
COMIC ADVENTURES
Mansfield, OH.
COMIC BOOK WORLD
Florence, KY.
COMIC CARNIVAL
Indianapolis, IN.
THE COMIC CO.
Ocala, FL.
COMIC KINGDOM II
St. Clair Shores, MI.
COMICS ROUTE
Manchester Center, VT.
THE COMIC STRIP
Birmingham, AL.
THE COMIC STRIP #1
Pelham, AL.
COMIC WORLD
Winnipeg, Manitoba, CANADA.
COMICS, INC.
Pamplico Beach, FL.
THE COMIC STRIP
Capri Girardeau, MO.
THE DRAGONS DEN
Greenwich, CT.
OUNGEON BOOKS & COMICS
San Antonio, TX.
EISENTEIN COMICS
Rowlett, TX.
EMPIRE COMICS
Rochester, NY.
EXCALIBUR COMICS, CARDS & GAMES
Shreveport, LA.
FUNNY PAGES
East Brunswick, NJ.
FUTURE DREAMS
Burnside
Portland, OR.
THE GATE KEEPER
Toledo, KS.
GEPPY'S COMIC WORLD
Baltimore, MD.
GOLDEN APPLE COMICS
Los Angeles, CA.
GOOOD STUFF
Honolulu, HI.
ORAHAM CRACKERS COMICS
Downers Grove, IL.
GRAPHITI
Los Angeles, CA.

THE GREAT ESCAPE
Nashville, TN.
THE GREAT ESCAPE
Louisville, KY.
HAWKEYE'S COMICS
Sunnyfield, OH.
HEROES AREN'T HARD TO FIND
Charlotte, NC.
HEROES IN PARADISE
Honolulu, HI.
HEROES WORLD
Lewistown, NJ.
HI DE HO COMICS & FANTASY
Santa Monica, CA.
HIT & RUN
Las Vegas, NV.
HOBBY HORSE
Decatur, IL.
HOT COMICS & COLLECTIBLES-WEST
Minneapolis, MN.
LEGENOS COMICS
Paducah, KY.
LEGENOS & LORE INC.
Altamonte Springs, FL.
LITTLE LOUIE'S COMICS
Columbia Station, OH.
LOVE STAR COMICS, BOOKS & GAMES
Arlington, TX.
M & M COMIC SERVICE
Orlando Park, IL.
MAC CAT COMICS
Kalamazoo, MI.
MARPLE COMICS II
Princeton, NJ.
MOONSHADOW COMICS
South Portland, ME.
MORE FUN COMICS
Glen Ellyn, IL.
NEW DIMENSION COMICS
Evans City, PA.
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OAK LEAF COMICS
Mason City, IA.
PAPER HEROES 1
Lake Charles, LA.
PEN COMICS
Beech Grove, IN.
POWER HOUSE
Round Lake, IL.
PSYCHO & COMICS & CARDS
Seattle, WA.
SHOWCASE COMICS
Bryn Mawr, PA.
STEVE'S COMIC RELIEF
Lawrenceville, NJ.
TOMORROW IS YESTERDAY
Rockford, IL.
TOP OF THE NINTH
Traverse City, MI.
TRIPLE PLAY CARDS, COMICS & COLLECTIBLES
St. Charles, WV.
HERO wishes to extend a special thank-you to all of our price guide participants. **HERO** now receives information from over 50 different stores throughout the United States, making the **HERO** price guide one of the most accurate listings of comic book prices now available.

COMING IN THE NEXT ISSUE OF HERO...

Cover Feature:

"PADS, PAWS & CLAWS"

A SPECIAL WILD C.A.T.S. COVER BY JIM LEE

We give another struggling young artist a break as this Mr. Lee (hey, are you any relation to Stan?) gives us a smashing, action-packed cover based on the characters from his new book, which appears to have developed quite a following. Hey—we're here to help.

SELF-PUBLISHING:

The pleasures—and the pitfalls

So you want to publish your own comic book, eh? It's not impossible—and for some people, it's preferable. Dave Sim, Martin Wagner, Colleen Doran, Jeff Smith, Jo Duffy and many others discuss the pros and cons of running your own show.

NETWORKS I PREVIEWED:

At last! Whilce Portacio gives us the lowdown on himself and his long-awaited book. What's it all about? Only Whilce—and **HERO**—can tell you for sure!

ALAN MOORE: Interview FROM HELL!

He revived the art of comics writing on *Swamp Thing*. He blew the lid off of superheroes with *Watchmen* and *Miracleman*. He took an English suburb and tried to make it into *Big Numbers*. **HERO** talks to Alan about his past projects and his future work: the *Violator* mini-series!

SPOTLIGHT ON: Gene Colan

The man who opened the legendary *Tomb of Dracula* looks back on his long career, and recalls why he enjoyed drawing *Howard The Duck* and hated drawing *Sub-Mariner*.

PLUS MUCH, MUCH MORE!

HERO #7 includes all the same fun-filled features you've come to know and love—like Hollywood Heroes, Trading Cards, Reviews—and throws in a few new ones as well. Four out of five doctors agree it's an issue you won't want to miss!



THE FINAL WORD!

Commentary by Michael Davis

I'm sitting in my hotel room in Philadelphia for Comicfest '93. Supposedly the biggest comic convention in the United States. Comicfest has had a lot of hype. Major ads in all of the fan press, a fair amount of buzz on the retail end, TV, radio and billboard advertising. They really went all out.

I didn't want my second HERO article to be about another convention, but Comicfest had some real good and bad points of interest. I'll start from the beginning. First let me say I was not at all happy about being at Comicfest. You'll soon see why. The day and a half Expo part of the con was really lousy. It was like a ghost town.

Everybody in the room was afraid the Expo turnout was an omen of things to come for the fan convention. I came to the Expo with two members of Bad Boys Studios and the Milestone army, Kevin McCarthy and Chris Sotomayor. We drove up in my Ford Explorer. I was feeling kind of bummed out because that morning (Wednesday) my Corvette was stolen, so I was not my normal, chipper self when I got to Comicfest. The turnout at the Expo didn't help either. So I'm kind of pissed all the way around. I start thinking "maybe I should pull out of Comicfest" like so many others did. At the end of the day we leave to go to our hotel. The convention was on 34th street. My hotel was on 18th street. (BITCH, BITCH, BITCH)

Simple, right? No. I dunno who designed this city but I hope they died a slow and agonizing death. Don't get me wrong, the people of Philly are really nice. But the city itself is the maze from hell. I can see it, 200 years ago the city planner, his assistant standing by his side, saying, "Sir, you have all the streets going one way. And they all lead to dead ends. Also, your two-way streets run into the river and we might want to consider side-walks that don't run up the side of a building and..." "SHUT UP!" shouts the city planner, "I don't care anymore, this is due tomorrow." I hate this city. How much? I stood in the middle of a crowd on the way to a Phillies' playoff game shouting "Go Braves!" That much.

The next day at the expo was no better. People started getting real worried about the fan convention. I decided to leave my car in the hotel parking

lot and take a cab. They know where they're going, right? No...no they don't. I can't tell you about the cab ride; when I think of it my nose starts to bleed...again. The second night there, I decided to take Chris and Kevin to see *Striking Distance* with Bruce Willis. I-T-S-U-C-K-E-D! The only excitement came when this guy in the theater tried to impress his girlfriend by confronting Chris, Kevin and myself concerning a comment made during the movie. Now try to remember the kind of week I've been having. We told him to go away. He didn't, so we killed him. Okay, we didn't kill him, but we should have. Well, now it's Friday and I'm really anxious about the convention. I had a really great breakfast, actually the breakfast sucked, but I had a really good conversation with Bob Greenberger of DC Comics. So the day started out pretty well.

At 2:00 when the con opened I really didn't notice any real change from the day before, so at 3pm I went to the debate between Peter David and Todd McFarlane. I figured that the convention was a bust. Concerning the debate, Peter creamed Todd. Not so much because he was better (neither stuck to the debate question which was "Has Image been given fair treatment in the press?") Peter won because Todd did not have the verbal skills to go up against Peter.

The judges called it a tie. Excuse me one second, I have to go FIX my toaster, it needs to be FIXED. I'm back now from FIXING my toaster. A little later I have to FIX me a sandwich, Todd, however, was a real gentleman by conceding the debate to Peter, calling him the champ. But he also said this type of thing is good for the industry.

One last note on the debate, George Perez was the moderator. It is my opinion that George showed favoritism toward Peter. George, you don't tell the audience you have to edit a question from Todd or else it won't make any sense. Especially when Peter was pounding away saying Todd wasn't making sense. It's just not right. George, I love your work, feel that you are one of the few artists in the industry deserving of the word "superstar", but your moderation leaves a lot to be desired.

When I got back to the booth after



the debate I felt like I was in the wrong place. The room was swimming with people. I felt like a new man. Things were looking up. So what if my car was stolen, so what if Philadelphia streets run one way only, Comicfest was a winner. I felt good, very good until Tony Isabella asked me what popularity level I was. (Popularity Level?) Tony informed me that the con booklet which was given out to everyone who walked in to Comicfest contained a listing of all the professionals by order of popularity. I couldn't believe someone would be that dumb. Tony showed the program and I flipped. According to Comicfest, 31,000 people attended the convention. And 50% of these people according to a survey said they had never attended a comic convention before. So what if the Japanese investors who showed up did not talk to anyone who did not have a high popularity listing. That's why I flipped. I'm not going to mention the sponsor of the booklet because I talked to their representative and they told me it was a tragic oversight. However, if a retraction of this oversight is not published in their magazine soon I will be more than happy to address this situation again.

On a lighter note, I would like to thank Tony Ceputo, publisher of Now Comics, who took the entire Milestone entourage out to dinner. Tony is without a doubt the best host in the comic book industry bar none. And his books which include *The Green Hornet* series and *Speed Racer* are among the best in the industry. Check them out. All in all Comicfest was a huge success. I'm glad Milestone was warmly received and that we have a new player on the convention scene. Congratulations to David, Vinnie, and the rest of the Comicfest staff and volunteers. See you next year. Later. ▲

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| • Stan Lee | • Dave Sim |
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Collectors: Ask your retailer to order for you or call 1-800-7-SEAL.

Retailers: Available from Capital City, Comics Hawaii, Comics Unlimited, Diamond Star System, Friendly Franks, Hamps Supply, Heroes World, S&A Hobby.

IMAGE
 CREATIONS
 Photography By Joseph A. Pangarella

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THE KILLING GATE

BILLY, TOSS ME
ANOTHER BREWSKI,
WILL YA'?

YOU'RE THE
DESIGNATED
DRIVER, YOU
JERK!

HOW'D YOU
LIKE TO BE THE
DESIGNATED
WALKER?!

HEY GUYS...
LOOKBOOK.

AW SHUCKS,
IT'S BAMBI.
ANYWAY...

TARGET
PRACTICE
ANYONE?

BLAM!
BLAM!

GIVE IT
UP, YOU'RE
USELESS!

CHILL OUT, BUTT-
HEAD... I THINK I
HIT IT!

YEAH, RIGHT.
HEY, BIG THE
MUTT ON ER









THE



GALLERY

**THE FOLLOWING PAGES CONTAIN ORIGINAL SKETCHES,
ALTERNATE PAGES, UNUSED COVERS AND RARE PITT ARTWGRK
BY DALE KEGWN.**



ABOVE IS A PENCIL SKETCH FOR THE FINISHED DRAWING ON THE RIGHT. THE SKETCH SHOWS THE HIGH LEVEL OF QUALITY THAT DALE KEOWN INJECTS INTO ALL OF THE ARTWORK HE PRODUCES. NOTHING BUT 100% ALL OUT INTENSITY HERE!



THIS PAGE WAS PULLED
FROM PITT #2 AND NEVER
USED. IT IS SEEN HERE FOR
THE FIRST TIME.



THE PITT THAT COULD HAVE BEEN...

DALE GIVES A SNEAK PEEK AT THE ORIGINAL COVER TO PITT #3 THAT WAS SCRAPPED IN FAVOR OF THE ONE ON THE FRONT OF THIS BOOK.

THIS ABSOLUTELY SCORCHING RENOTION OF PITT WILL BE SEEN IN ALL ITS GLORY ON THE COVER TO HERO ILLUSTRATED #9.



WHY THIS AWESOME PIECE OF ART HASN'T BEEN SEEN BEFORE IS A CRIME, BUT KEOWN'S MASTERY OF CHARACTER AND EXPRESSION CONTINUES TO SHINE THROUGH.

BY STUDYING THIS DRAWING, ONE GETS THE IMPRESSION THAT THE INSPIRATION DALE CALLED UPON TO CREATE PITT WAS FAR TOO NIGHTMARISH FOR ITS OWN GOOD.

HEY DALE, YOU SHOULD LAY OFF THE PEPPERONI PIZZA AND BEER BEFORE DED.

Completed
Spring, 1992





THIS INCREDIBLE
PIECE OF ART
WAS ONLY USED
ONCE, FOR AN AD
IN THE PAGES OF
SHADOWHAWK.

DALE SHOWS HIS
MASTERY OF PEN
AND INK IN THE
FINE DETAIL THAT
EXPLODES FROM
EVERY PANEL OF
ART.

THE BIG GUY
NEVER LOOKED
SO GOOD!

Completed
Spring, 1992

PITT MAY NOT KNOW WHY, IN THIS EARLY KEOWN SKETCH, BUT HIS FORM AND FIGURE HAVE STARTED TO TAKE SHAPE.

From 1992

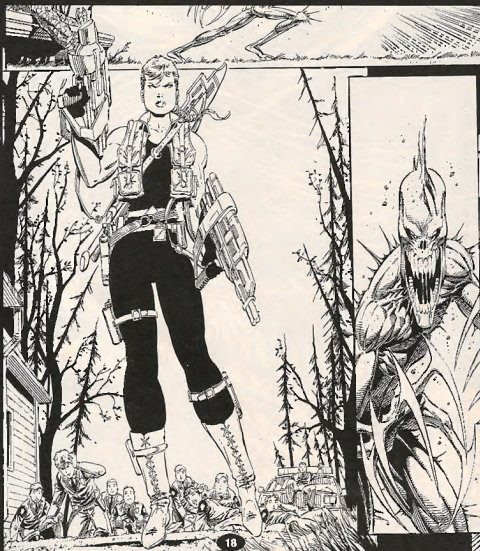




RAI-KEE is one of the most interesting Pitt characters and Dale gave us the low down on this amazing heroine, with an exclusive bio, and preview of an upcoming page.

RAI-KEE

Real Name:	Bobbie Herras
Occupation:	Detective, N.Y.P.D. Secret Government Agent
Place of Birth:	Unrevealed
Mortal Status:	Unrevealed
Height:	5' 11"
Weight:	134 lbs.
Fighting ability:	Martial arts expert, lightening quick reaction time, weapons expert.
Special Gifts:	RAI-KEE possesses super powers which enable her to heal people who are injured or near death. She puts her hands on the injured person as incredible restorative powers come into effect.
Strength Level:	Above normal. RAI-KEE is able to bench press two-tons.



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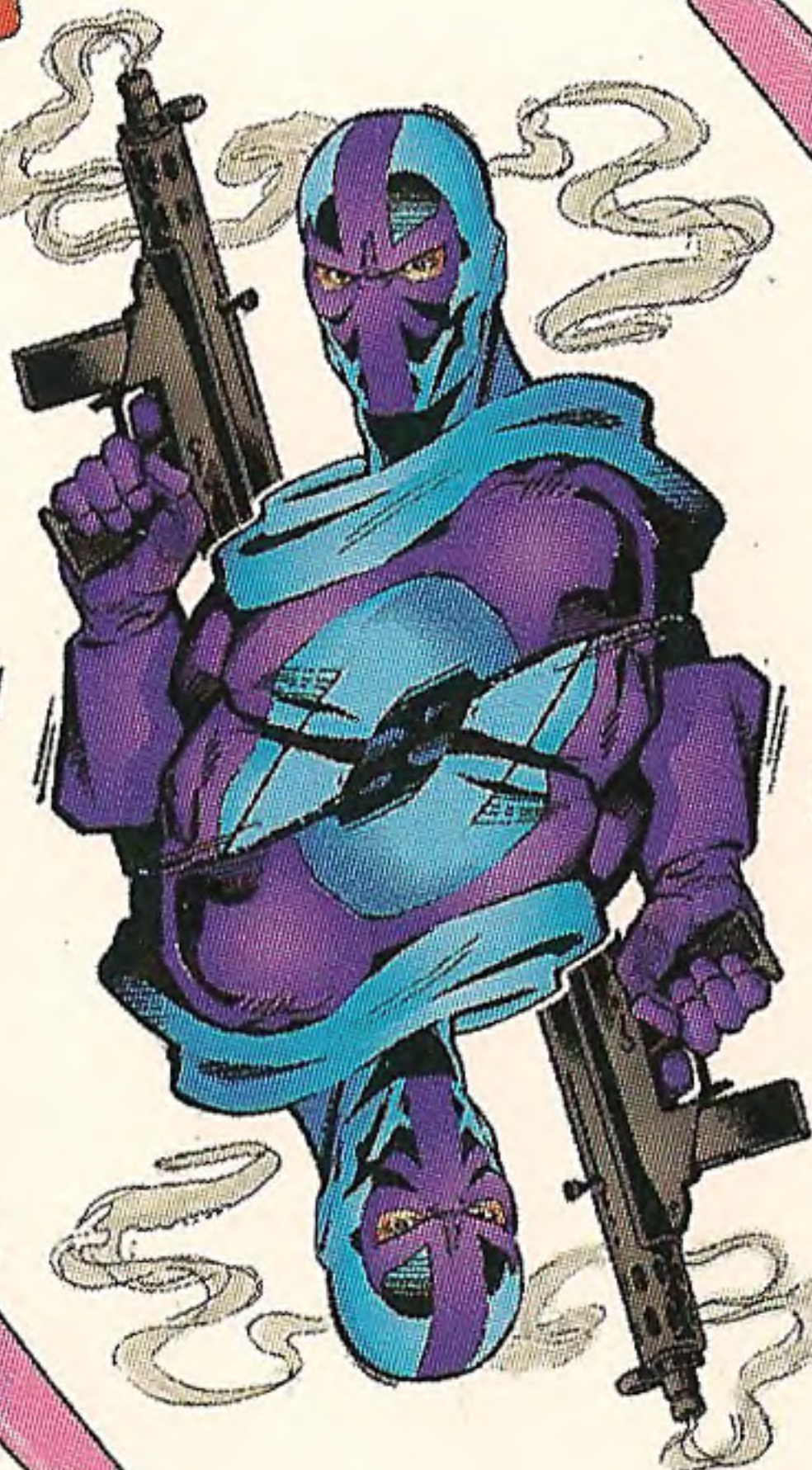


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